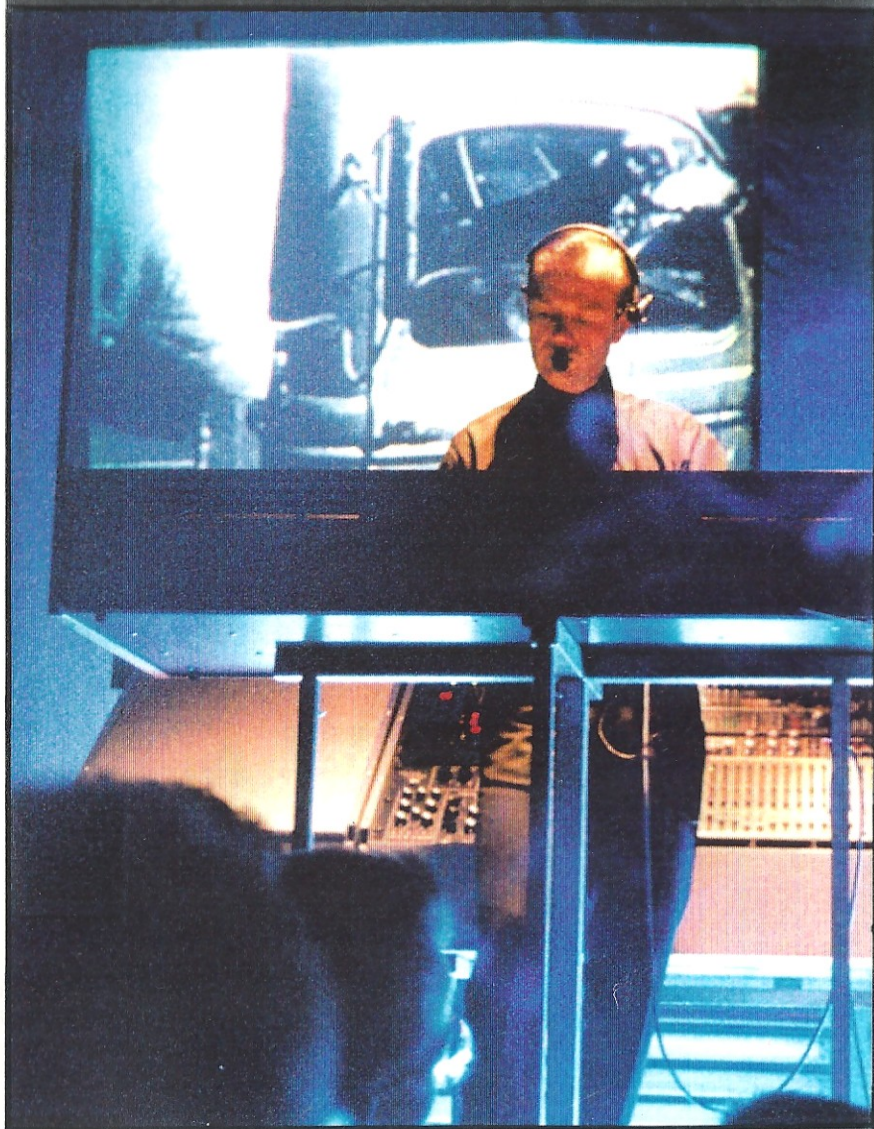


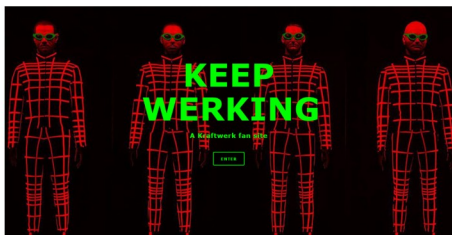
AKTIVITÄT

RETRO ISSUE ONE - APRIL 1994

AN UNOFFICIAL KRAFTWERK/
ELEKTRIC MUSIC FANZINE



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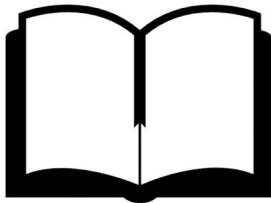
K R A F T W E R K F A N Z I N E

This document contains the scanned pages of one of the Kraftwerk Aktivität Fanzines or complimentary publications that were produced from 1992 through to 1998.

During this time 10 Fanzines were published along with various update issues and other complimentary publications.

The scans have only been altered for clarity, with the exception of addresses and phone numbers that have now been blocked out. So please note that all errors and miss-information are as they appeared at the time of publication. Later issues tried to address the earlier problems as the production team put more stringent editorial practices in place.

Best viewed with two pages side-by-side



INTRO

Greetings,

Welcome to the Retro issue. For some time now, the earlier issues of the fanzine have been unavailable. AKTIVITÄT has been a constantly evolving work. As the issues have gone by the quality has gone up. To be fair, there are a lot of mistakes and points of confusion in the earlier issues, which is the main reason behind this Retro issue. I saw it as being a good way of keeping some of the more important articles from earlier issues in print, while tidying up the areas of confusion.

So, while much of what is in here has been seen before, I would hope that the quality is much improved. The photocopying quality of the first two issues was not particularly brilliant, so a lot of the images here are presented in better quality. In addition, there are extra graphics, which were not available at the time of the original issues, such as some of the rare LP sleeves; I'm sure that for many readers, this may well be their first opportunity to see the sleeves of some of the LPs which cost a fortune to buy these days.

The other reason for not reprinting the earlier issues in their original form is the costs. It has become more expensive to produce AKTIVITÄT as time has progressed, hence the reason why later issues have monochrome covers. I felt it was necessary to maintain the colour cover for this issue though and I would hope that this will be retained if there is indeed a Retro Two issue.

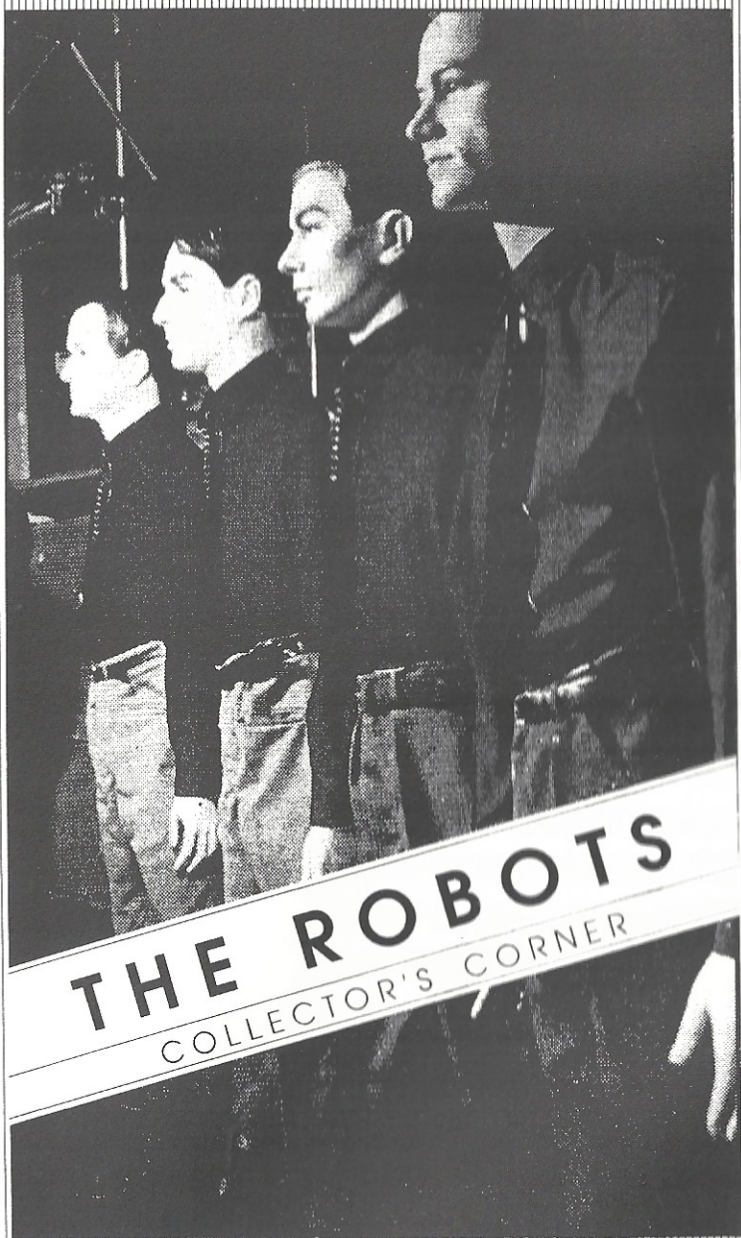
IAC
April 1994

AKTIVITÄT IS AN UNOFFICIAL FANZINE, PROVIDING
NEWS & VIEWS ON THE OUTPUT OF KRAFTWERK AND
ELEKTRIC MUSIC. PRODUCED BY FANS, FOR FANS

AKTIVITÄT

RETRO ONE
APRIL 1994

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THE ROBOTS

COLLECTOR'S CORNER

THE ROBOTS

Undoubtedly, one of Kraftwerk's finest, and most recognised, samples of their self-styled 'musik data'. 'THE ROBOTS' has appeared in various formats across the globe, with picture sleeves offering numerous variations of the 'MAN MACHINE' LP sleeve design, for the original 1978/79 issues, while the re-recorded 1991 issues have added even more variations for collectors to seek out.

In issue 1, this article only contained details of the various worldwide issues of the single that I knew of at that time. As more information became available from other readers, more worldwide variations came to light and were covered in issues 2 and 3 as well. This article has incorporated all the releases from the various issues and also provides detail on some of the versions that were only vaguely described earlier.

BRITAIN

7" A: THE ROBOTS (Edit) (3.42) B: SPACELAB (Edit) (5.04)

Capitol CL15981 Promo copies also available.

7" A: THE ROBOTS (Alternative mix) (4.02) B: SPACELAB (Edit) (5.04)

Capitol CL15981 Promo copies. Second issue of the single, with very different edit.

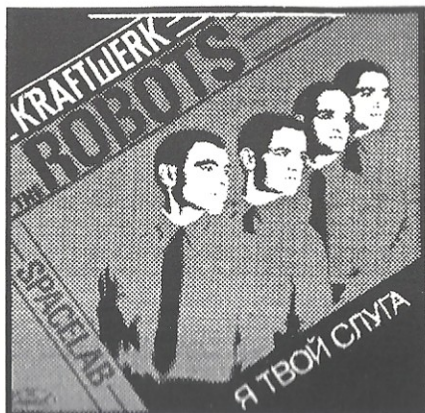
'THE ROBOTS' has been issued on 45 format on two occasions in the UK, in 1978 and in 1991. The original, May 1978, release came complete with a picture sleeve for some copies, a fold-out affair that features a rather poor quality black/red/white reproduction of the 'MAN MACHINE' LP sleeve on the front. Venture inside and you will find sleeve reproductions of the three Capitol LPs released up to that point, in black and white. These covers can be difficult to find, with the standard Capitol records company sleeve being used for the majority of releases, it seems. The 'A' side features the 3.42 edit used in most territories, while the flip features an edit of 'SPACELAB' at 5.04. Why, with less than a minute of the song remaining, was it deemed necessary to fade-out the end of the song?! The label design is the standard red, with black type, UK Capitol design of the period.

A second, much altered, mix of this single also appeared. My own copy is a promo issue and up till now, all other examples I know of are promo copies. Don't presume that this means there are no 'normal' copies with the different edit - there could well be!

One thing that does now look to be certain and which will help in differentiating the issues is this; the 'normal' copies, featuring the 3'42" edit as used in most other countries, has a matrix number of SF94843-2 stamped on the vinyl in the run-off groove of the record. The promo copies with the different 4'02" edit, have a matrix number of SF94843-1. Other than this, there is no other way of telling the issues apart, other than by playing the records.

So, the possible scenario is this; there are both 'normal' and promo issues for both the standard edit and the different edit, meaning four variations in total. However, this is mere guesswork at present.

The single reappeared in May 1991, as a prelude to 'THE MIX'. Available, commercially, on 7", 12", CD Single and Cassingle formats. However, what appears as a relatively straightforward release in these 'multi-format' times is but an illusion; were you to add each and everyone of the UK issues to your collection you will end up with no less than 8 copies! The 7", 12" and CD editions are available with two different (well, slightly different) picture sleeves, the CD also featuring a mispress. Add to this a promo-only, 1-sided 12" single.



THE ROBOTS

UK 7", 1978



THE ROBOTS

West German 7", 1978



THE ROBOTS

Italian 7", 1978

How to spot the differences between the first and second editions of the 1991 release, you may well ask? Well, the basic design of the sleeves is the same, featuring the robotic Florian on the front and his 'hands' on the reverse. It is the graphics and their positioning which makes for the differences and gives the game away.

Basically, these are the differences to look out for;

FRONT: 'THE ROBOTS' is in a thin, red coloured, 'computer' typeface on a black rectangular background and 'KRAFTWERK' is in black, to the top right of the sleeve on the original issues. On the second edition, 'THE ROBOTS' is white coloured in a bolder type on a much more elongated black background. 'KRAFTWERK' is now red coloured, above 'THE ROBOTS' on the left of the sleeve.

BACK: On the original issues all the lettering is in very fine, small type. On the second edition the song titles are displayed in a bold typeface, white on black rectangular backgrounds, and the composition/production details are now to be found at the bottom of the sleeve, again in a different typeface. As to the reason why there were these variations, don't ask me! I don't know!

7" A: THE ROBOTS (Single Edit)(3.43) B: ROBOTRONIK (Single Version)(3.46)

EMI EM192 Two, slightly different, picture sleeves available.

As well as there being two sleeve designs in circulation, some copies have paper labels (black with silver text) while some are injection-moulded plastic, silver with black type.

12" A: ROBOTRONIK (4.51)

B: THE ROBOTS (Single Edit) (3.43) / THE ROBOTS (Album Version)(8.56)

EMI 12EM192 Two, slightly different, picture sleeves available.

For some reason, EMI chose to include the album mix of 'THE ROBOTS' on the 12" release, whereas other countries used 'ROBOTNIK', which means that this can only be found on the CD releases in the UK. There is a mistake in the original version of this article in issue 1; the above track order for the 12" is correct - what was originally printed is incorrect in terms of what song is on what side!

12" A: THE ROBOTS (Album Version)(8.56) B: -

EMI 12EMDJ19 One-sided Promo. No P/S issued

The promo-only one-sided 12" release does not come with a picture sleeve, being housed in a plain, black label 'cut-out' sleeve. The labels for this promo are quite plain, white with black type. The labels for the standard copies are black with silver type. The promo 12" seems to be relatively easy to find, in record collecting terms, if you need one, with some copies also complete with a press release

CD ROBOTRONIK (4.51) / ROBOTNIK (7.41) / ROBOTRONIK (Single Version) (3.46)

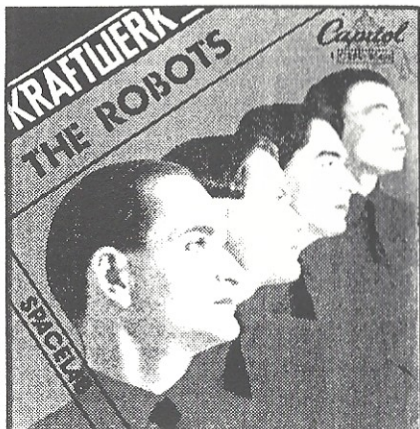
EMI CDEM192 Mispress; 3rd track should be THE ROBOTS (Single Edit)

CD ROBOTRONIK (4.51) / ROBOTNIK (7.41) / THE ROBOTS (Single Edit) (3.43)

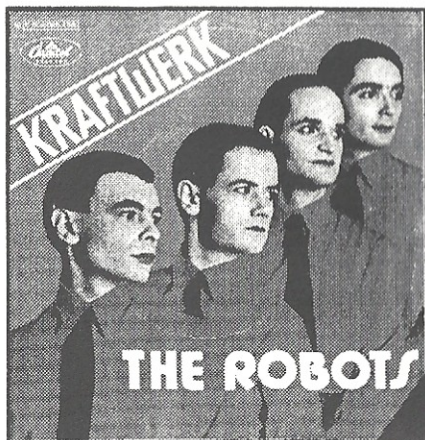
EMI CDEM192 Later, corrected release.

The CD variant is the most confusing of the 1991 UK releases. As well as coming with two sleeve variations, the first pressing features a mispressing; although both sleeve and label state the third track to be the single edit of 'THE ROBOTS' the disc actually contains the single version of 'ROBOTRONIK' instead. The second pressing corrected this mistake as well as featuring the revised sleeve design and a different label design.

The discs themselves can be easily differed, again by the graphics. The song titles on the first disc are printed in a thin, light



THE ROBOTS
Belgian 7", 1978



THE ROBOTS
Spanish 7", 1978



THE ROBOTS
Japanese 7", 1978

typeface whereas on the second disc the song titles are in a bold face on a black background (in keeping with the sleeve design) and the KRAFTWERK logo is printed in red.

MC A: THE ROBOTS (Single Edit) (3.43) / ROBOTRONIK (Single Version) (3.46)
(Plays same tracks on both sides)
EMI TCEM192

The least muddled of the UK releases seems to be the cassingle edition. As far as I am aware there is only the one design available for the cassingle sleeve.

GERMANY

7" A: DIE ROBTER (Edit) (4.20) B: SPACELAB (Edit) (3.34)
EMI-Electrola / Kling Klang 1C-006-32941 Available in red or black vinyl pressings.

West Germany is responsible for producing possibly the rarest edition of 'THE ROBOTS' on single release, the red vinyl 7" edition. Also available, much more easily, on black vinyl, the West German release came in a picture sleeve that is extremely similar to the sleeve of the 'MAN MACHINE' LP, except that it is not in full colour. A longer edit of the song than what most other countries chose to issue, it is of course the German language version too. On the flip, there is a 3'34" edit of 'SPACELAB'; this edit appears to be the most commonly used one, appearing on numerous other countries releases too. The black vinyl issue, like most of the bands other West German 7" singles, was widely imported into the U.K. in the late 70's/early 80's and thus should not prove too difficult to obtain.

12" A: DAS MODEL (3.39) / NEON LICHT (Edit) (3.21)
B: DIE ROBTER (Edit) (4.20) / TRANS-EUROPA EXPRESS (Edit) (3.56)
EMI-Electrola / Kling Klang 1C-062-45176 Available in red or black vinyl pressings

The song also appeared some months later in 1978 on a 12" release of the 'DAS MODEL' single, again in both red and black vinyl editions. I presume that it was issued at the same time as the 7" of 'DAS MODEL', as the sleeve designs are so similar (Well, the front is!). When this article was originally put together I stated that the red vinyl 12" of 'DAS MODEL' appeared to be easier to obtain than the red vinyl 'DIE ROBTER' 7". Since then, the prices for the 12" seem to have risen, often being seen upwards of £40, while the 7" seems to still average around the £35 mark. It is difficult to say exactly which is the easier to come by, prices for Kraftwerk produkt have risen quite dramatically in the last few years, often there are some ludicrously overpriced examples to be found, which do not actually reflect the true rarity of the item.

7" A: DIE ROBTER (Single Edit) (3.43) B: ROBOTRONIK (Single Version) (3.46)
EMI-Electrola / Kling Klang 1C-006 2 043257

With 7" releases now vanishing as a standard release format in many countries, it was a welcome sight for any Kraftwerk vinyl collector to see this 1991 release. The 'A' side features the German language version of the song, the edit still clocking in at 3'43" though, while 'ROBOTRONIK' is the same version as per the U.K. issue. The picture covers for the German releases use the same basic design, the robotic Florian against a yellow background, but have marginally different graphics.

12" A: ROBOTNIK (Kling Klang Mix) (7.41)
B: DIE ROBTER (Single Edit) (3.43) / ROBOTRONIK (Kling Klang mix) (4.51)
EMI-Electrola / Kling Klang 1C K060-2 04325 6

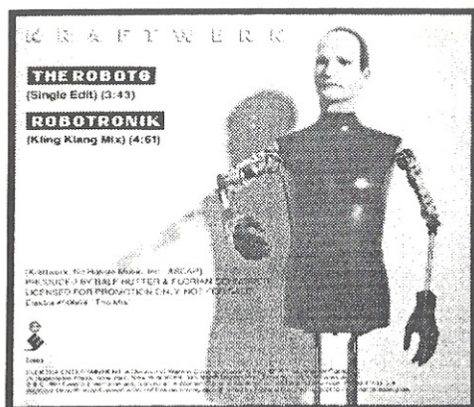
Ignore the 'KLING KLANG MIX' subtitles for both 'ROBOTNIK' and 'ROBOTRONIK'; they are both exactly the



THE ROBOTS
Brazilian 7", 1979



SHOWROOM DUMMIES
Japanese 7", 1979



THE ROBOTS
USA PROMO-CD Single, 1991

same versions as on the U.K. releases. Interestingly, 'ROBOTNIK' was chosen as the A side; it did not even appear on the U.K. 12" versions.

CD DIE ROBTER (Single Edit) (3.43) / ROBOTNIK (Kling Klang Mix) (7.41) / ROBOTRONIK (Kling Klang Mix) (4.51)
EMI-Electrola / Kling Klang 1C-560-2-04325-2

Other than juggling the playing order around this is almost identical to the 12" version. The disc is quite plain; black and red text over the CDs silver background.

12" A: ROBOTNIK (Kling Klang Mix) (7.41)
B: DIE ROBTER (Single Edit) (3.43) / ROBOTRONIK (Kling Klang mix) (4.51)
EMI-Electrola / Kling Klang 1C K060-2 04325 6 (presumably?)
White label promo issue, no picture sleeve.

As in the UK, a white label promo 12" was also issued, though this is basically just the normal version, unlike the one-sided LP mix U.K. 12". This version comes in a white EMI sleeve, the rear of which has a sticker with 'Kraftwerk - Die Roboter - 2 04325 7/2/6 - 006 / 560 / 060'. The record has a white label which states 'Unverkaufliche Musterplatte' (promo - not for sale) and states that it plays at 33rpm - which is not correct!

FRANCE

7" A: THE ROBOTS (Edit) (3.44) B: SPACELAB (Edit) (3.34)
Capitol 2S 008-85496

The picture sleeve for this 1978 7" release is excellent, the 'MAN MACHINE' design as per other countries but in full colour in a glossy, card sleeve. Label design is the maroon and silver Capitol design. (See pic sleeve illustration in issue 5.)

ITALY

7" A: THE ROBOTS (Edit) (3.48) B: SPACELAB (Edit) (3.37)
Capitol 3C 006-85496 2 versions of the pic sleeve available

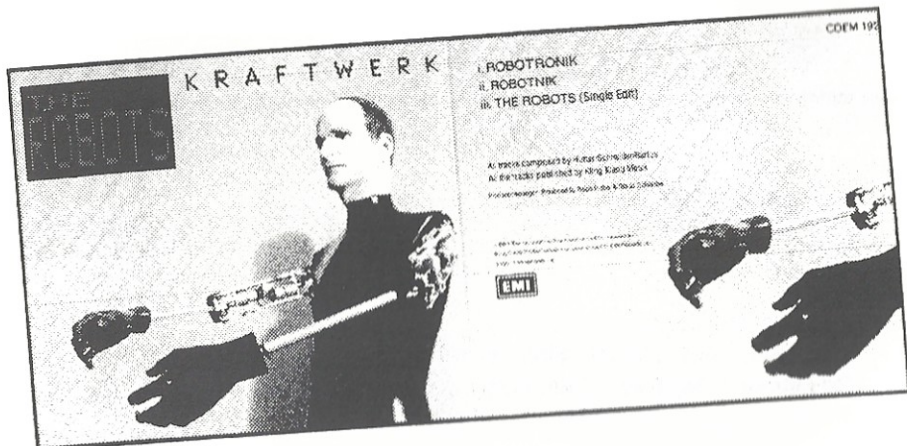
7" A: THE ROBOTS (Edit) (3.48) B: 'Una Lacrima Sul Viso' by Bobby Solo
Capitol 3C 000-79032 Promo-only, juke-box issue. No pic sleeve.

A nice picture sleeve accompanies the standard Italian releases, employing the design for the 'MAN MACHINE' LP sleeve, in colour, with the necessary title changes in heavy, bold lettering. The reverse uses the same bold titles, in black and white, along with a small, colour reproduction of the LP sleeve. There is a second version of the picture sleeve though; it is exactly the same as the other one except that it has an additional logo printed on the front, 'Discoestate Ciao 2001', which I believe refers in some way to an Italian music magazine.

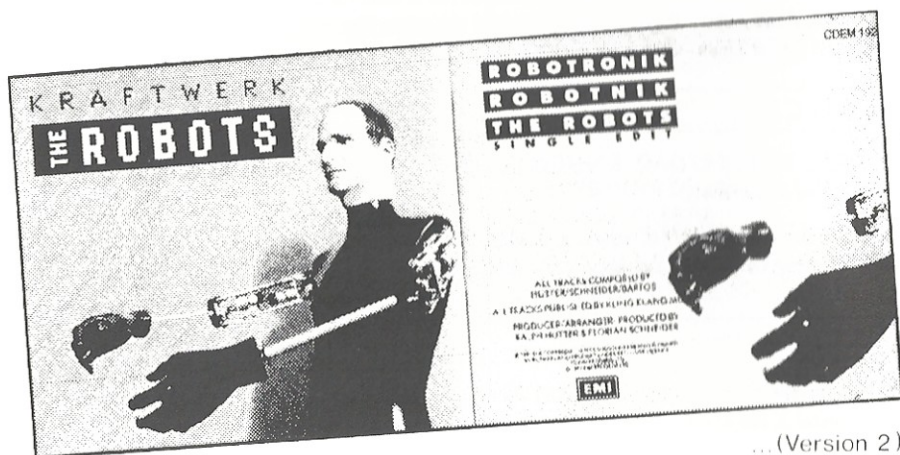
Also available is a jukebox promo version. This features Kraftwerk on side one and a totally unrelated artist on the other. The labels are white with plain black type. There is no picture sleeve.

BELGIUM

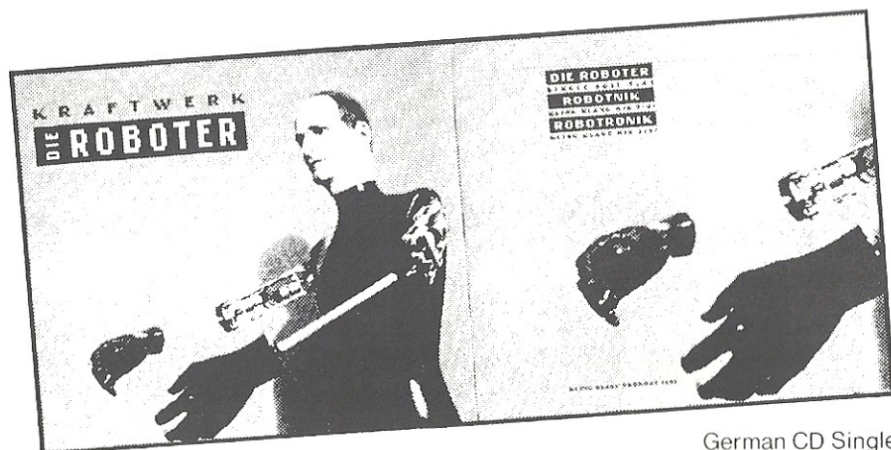
7" A: THE ROBOTS (Edit) (3.42) B: SPACELAB (Edit) (3.30)
Capitol 4C 006 85496



U.K. CD Single (Version 1) and...



...(Version 2)



German CD Single

The 1978 Belgian release features a nice variation of picture sleeve design. The front features the 'enlarged' band photo from the inner sleeve of the 'MAN MACHINE' LP, in shades of black/red print. With a different type style being used on the front, the sleeve is given a different feel. The rear features a large sized pic. of the LP sleeve and its track listing, in black and white only. The picture sleeve has a textured feel to it as well. The labels are dark purple with silver and white text.

HOLLAND

7" A: THE ROBOTS (Edit) (3.42) B: SPACELAB (Edit) (3.30)

Capitol 5C 006 85496

No great surprises to be found with this Dutch 7" as it features the standard edits of the songs and a 'MAN MACHINE' style sleeve design on the front. The rear features the LP sleeve in black and white with some additional text and a track listing. Like the Belgian release, this has a textured feel to the sleeve.

SPAIN

7" A: THE ROBOTS (Edit) (3.42) B: SPACELAB (Edit) (3.30)

Capitol 10C-006-85.496 Possible that promo copies are also available.

This 45 comes with a full colour pic sleeve that features an enlarged portion of the front cover pic from the 'MAN MACHINE' LP sleeve, but features very different, white coloured, graphics. The same picture is used on the reverse of the sleeve, with details of the song titles and also LP releases listed too. The label is the familiar maroon with silver text Capitol design. It is probable that there are also promo copies available too.

12" A: ROBOTRONIK (4.51)

B: THE ROBOTS (Single Edit) (3.43) / THE ROBOTS (Album Version) (8.56)

EMI 052 20 4358 6

Yes, a Spanish release from 1991. Originally, details on this single were a bit vague and I mistakenly stated that it was a promo-only release which is incorrect. Even though it is not a promo, it does seem to be quite scarce. It is basically very, very similar to the second UK 12" issue, in terms of its tracks and also the picture sleeve design, though the sleeve is more substantial than the flimsier U.K. one. The labels are cream coloured EMI designs.

USA

7" A: THE ROBOTS (Edit) (3.42) B: NEON LIGHTS (Edit) (3.28)

Capitol 4620 No P/S issued

7" A: THE ROBOTS (Edit) (3.42) B: NEON LIGHTS (Edit) (3.28)

Capitol P-4620 Promo release. No P/S issued

The standard 3'42" edit of 'THE ROBOTS' was also used in America, though there is a different choice of B side, 'NEON LIGHTS'. The edit of 'NEON LIGHTS' clocks in at 3'28" and is different to both the edits used in the U.K. and West Germany, though in my own opinion it is not particularly good and does not do justice to one of Kraftwerk's finest songs. There's no picture sleeve and the labels are maroon with silver type.

There is also a promo issue, the only real differences being with the cat. no. and label design, which is now white with black type. Again, there is no picture sleeve, just the standard issue Capitol company sleeve.

Also of note; although there is no evidence of such a release, there may be a double A side mono/stereo promo-7" - this seems to be a standard type of promo for U.S. releases and there are Kraftwerk examples of this type for 'Autobahn', 'Radioactivity', 'TEE', 'Numbers'. So, maybe...

12" **'Kraftwerk's Disco Best' EP**

A: THE ROBOTS (6.11) / NEON LIGHTS (9.03)

B: TRANS-EUROPE EXPRESS (7.00) / SHOWROOM DUMMIES (6.10)

Capitol SPRO 8865/8866 Promo-only release. No pic sleeve issued.

A promo-only release, targeted at the then burgeoning disco market. Comes with plain white with black text labels in a Capitol 'Disco Single' sleeve which gives you the impression that the record may be pressed in yellow vinyl; it isn't! Prices for this release vary widely from the £13 mark up to the ludicrous £45 mark. Shop around, would be my advice if you are after a copy.

* * * * *

There were three standard formats (CD, 12", MC) for the 1991 release of the single and two promo's. (CD, 12")

12" A: ROBOTNIK (Kling Klang Mix) (7.41)

B: THE ROBOTS (Single Edit) (3.43) / ROBOTRONIK (Kling Klang Mix) (4.51)

Elektra 0-66526

12" A: ROBOTNIK (Kling Klang Mix) (7.41)

B: THE ROBOTS (Single Edit) (3.43) / ROBOTRONIK (Kling Klang Mix) (4.51)

Elektra ED 5551 Promo release. No pic sleeve.

A similar selection of tracks as per the German 12" single and in the same running order with 'ROBOTNIK' occupying the A side. The sleeve is virtually identical to the German 12" edition except for i) the appropriate changes in detail (English titles) and ii) much poorer colour reproduction for some reason.

The promo version 12" does not have a picture sleeve, having a plain Elektra records sleeve with a large yellow/black/white sticker displaying the track listing ... and a cheesy "when you play it, say it!" sticker. What's that all about then?!

CD THE ROBOTS (Single Edit) (3.43) / ROBOTNIK (Kling Klang Mix) (7.41) / ROBOTRONIK (Kling Klang Mix) (4.51)

Elektra 9 66526-2 In fold-open Digipak sleeve.

CD THE ROBOTS (Single Edit) (3.43) / ROBOTRONIK (Kling Klang Mix) (4.51)

Elektra PRCD 8392-2 Promo release, comes in plastic case - not Digipak.

The US CD edition is a nice item, featuring the gatefold 'digipak' sleeve packaging. Again, this CD has more in common with the German release than the UK edition. The design on the disc itself is white with a silver and red design based on the 'robot' line drawing logo that can be found on the inner sleeves of 'THE MIX' LP.

The promo CD is a nice item too. It comes in the more familiar 'jewel box' type plastic case, but with no insert in the front but with a very different design (featuring a totally different, grey-ish pic of the robotic Florian), with black and yellow text. The disc itself is different to the standard release; black, white and red text on a normal, silver disc. (Text only - no robots here!) These promo CDs do not appear to be all that hard to come by and pop up quite frequently in adverts in 'Record Collector' for instance.

MC A: THE ROBOTS (Single Edit) (3.43) B: ROBOTRONIK (Kling Klang Mix) (4.51)

Elektra 9 4-64869

Quite different to the U.K. cassettes. Firstly, it features only one track on each side (as per a 7" single), unlike the U.K. one which plays both tracks on both sides. Secondly, it is the longer, 4'51" mix of 'ROBOTRONIK' that is used. Thirdly, the design of the box is distinguishable by the front panel having a sky blue background at the top on which the titles are placed.

CD **'Showroom Dummies'**

THE ROBOTS (Extended Version) (6.11) / THE ROBOTS (Single Version) (3.43) / SHOWROOM DUMMIES (Single Version) (6.00) / LES MANNEQUINS (Single Version) (6.02) / SPACELAB (5.56)
Cleopatra/CEMA CLE068432 / S-21-57899

Released at the tail-end of 1992, this CD single features both the full length LP mix and 7" edit of the original 1978 recording of the song. It comes in a standard jewel-case type box (normally used for album-length CD releases in the UK), featuring the still of the 4 bald-headed mannequins, in silhouette, from the 'SHOWROOM DUMMIES' promo video, against a PCB background. In the UK, this tends to be quite expensive, considering that it is only a CD single. The initial release came packaged inside a cardboard long-box, as was then the standard format in America, though don't worry if you don't have this - the box is just plain white, with a cut out hole through which the normal CD case is visible.

ARGENTINA

7" A: THE ROBOTS (Edit) (4.17) B: NEON LIGHTS (Edit) (3.49)

Capitol 107063 Promo copies also available. No pic sleeve.

A release from 1978, one point of note is that the edits are different from those used in other countries, these edits being just the LP versions but 'faded-out' at the end; not 'real' edits as such. Neither version has a picture sleeve. Argentinian Kraftwerk single releases come in thin, plastic Capitol logo sleeves. The standard release has red coloured labels with black type. The promo copies have a different label design and colouring; white with black text and the 'venta prohibida - promocional' message in red.

BRAZIL

7" A: THE ROBOTS (Edit) (3.48) / SPACELAB (Edit) (3.37)

B: THE MODEL (3.38) / NEON LIGHTS (Edit) (3.34)

Capitol 31C 016 85870

A very nice addition to your collection would be this 7" EP from 1979. (Not 1978 as originally stated in issue 2.) Although the label states that the times of the songs are full length as per the original LP versions, they are in fact edits, except for 'THE MODEL'. The picture sleeve is very unique. Full colour, the front features a picture of the bald headed mannequins, behind the instruments, as featured in the promo video for 'SHOWROOM DUMMIES'. The rear of the sleeve is black, with an archive colour pic of the flute-playing Florian and track details in a very 70's-ish digital fashion. Labels are maroon with silver type.

In the article that was printed in 'Record Collector' in January 1991, the catalogue number for this EP was listed as **RNT 85870**, so it is possible that there are two versions on the go.

7" A: SPACELAB B: THE ROBOTS

Capitol SDP-735 Promo-only release. No pic sleeve.

Don't know a great deal about this 7", for instance, whether it came before or after the previously discussed EP... No picture sleeve though and a different label design.

JAPAN

'THE ROBOTS' has appeared on two 7" releases in Japan, as both A and B side! Japanese releases are particularly sought after items by collectors, due to their curious packaging; the 7" singles come in thin plastic sleeves with thin, insert sheets instead of actual paper/card picture sleeves, while the record itself is housed in a thin paper record company sleeve. As you might imagine, with the demand, the prices for these are expensive! But they are excellent collectors items.

7" A: THE ROBOTS (Edit) (3.44) B: TRANS-EUROPE EXPRESS (Edit) (3.54)

Capitol ECR 20476 Promo copies also available

Flying in the face of other territories, this 7" comes with 'TRANS-EUROPE EXPRESS' as the flip side in place of either of the more familiar 'SPACELAB' or 'NEON LIGHTS', though the familiar edit of 'THE ROBOTS' is still present and correct on the A side. The insert for this release features a full colour version of the pic from the inner sleeve of the 'MAN MACHINE' LP sleeve, with Japanese text predominant and also to be found on the rear. Labels are maroon with silver print and the record comes in a bright green Toshiba-EMI company sleeve. The promo copies feature a different coloured label.

7" A: SHOWROOM DUMMIES (6.11) B: THE ROBOTS (6.11)

Capitol ECR 20658 Promo copies also available

Even more sought after than the above release, due largely to its excellent sleeve, is this gem! The insert features a picture of the bands dummies in front of a 'MAN MACHINE' backdrop, in full colour, that you will not find on any other release. Along with the later 7" of 'THE MODEL' (which comes accompanied with another highly original sleeve pic.), this is an item high on most Kraftwerk record collectors wanted list. Label and record sleeve details as per the earlier description.

One surprising point is that there was not a release in Japan for the 1991 mixes on single format, which is a pity as I'm sure that a 3" CD single in the unusual Japanese packaging format would appeal to collectors.

AUSTRALIA

7" A: THE ROBOTS (Single Edit) (3.40)

B: ROBOTRONIK (4.53)

EMI MX78462 No pic sleeve.

Yes, an Antipodean issue from 1991. No picture cover unfortunately, only a standard EMI company sleeve, with the standard cream coloured EMI label. Of note, it is the full length version of 'ROBOTRONIK' on the flip side.

I haven't to date seen any sign of a 1978 release for 'THE ROBOTS' from Australia, though it seems likely that such a single would have appeared surely?

What a difference 10 years makes?!

John Shilcock reflects on the changes between the live shows that he saw in 1981 and 1991.

The bleep, blops had been going on for some time, the volume slowly rising. Was this to be the start of a new song, previously unheard?

The lights went down, the audience took the roof off, things were about to begin. We had waited a long time for this. Then that amazing computer voice introduced **KRAFTWERK**.

As the first notes of **NUMBERS** started, I was gone and so too were the hundreds of people around me. The curtains were pulled back to reveal the self illuminating *Kling Klang*.

After a few bars the group members came onstage, from our right to left, one at a time. They settled behind their podiums and brought **NUMBERS** to life. Four neon lights, shaped to be the names of each group member, lit the stage - Ralf, Karl, Wolfgang and Florian.

Oh! Did I forget to tell you?...That was the opening of the concert on the 3rd of July 1981. Yes, it did start like that back then. So you can imagine my disappointment when those curtains were pulled back in July 1991. My first reaction was "Oh, it's the same. Couldn't they have at least changed the set?" On closer inspection, *Kling Klang* 1991 was a more streamlined version than the one I saw in 1981. The large video screens were still there though, but I did miss those neon light names.

NUMBERS continued at a fast rate of knots. It was noticeable that the videos were now in sync with the music, a great improvement. As **NUMBERS** concluded **COMPUTER WORLD** started. Surprise, surprise, exactly the same as in 1991.

In fact, a lot of the concert last year reflected the running order of the 1981 concerts. Some tracks were dropped (notably **NEON LIGHTS**, **THE HALL OF MIRRORS** and **SHOWROOM DUMMIES**) and of course others added (though not many!) I will not start to go through each one of these and scrutinise them. However, I will pick on some of the major differences.

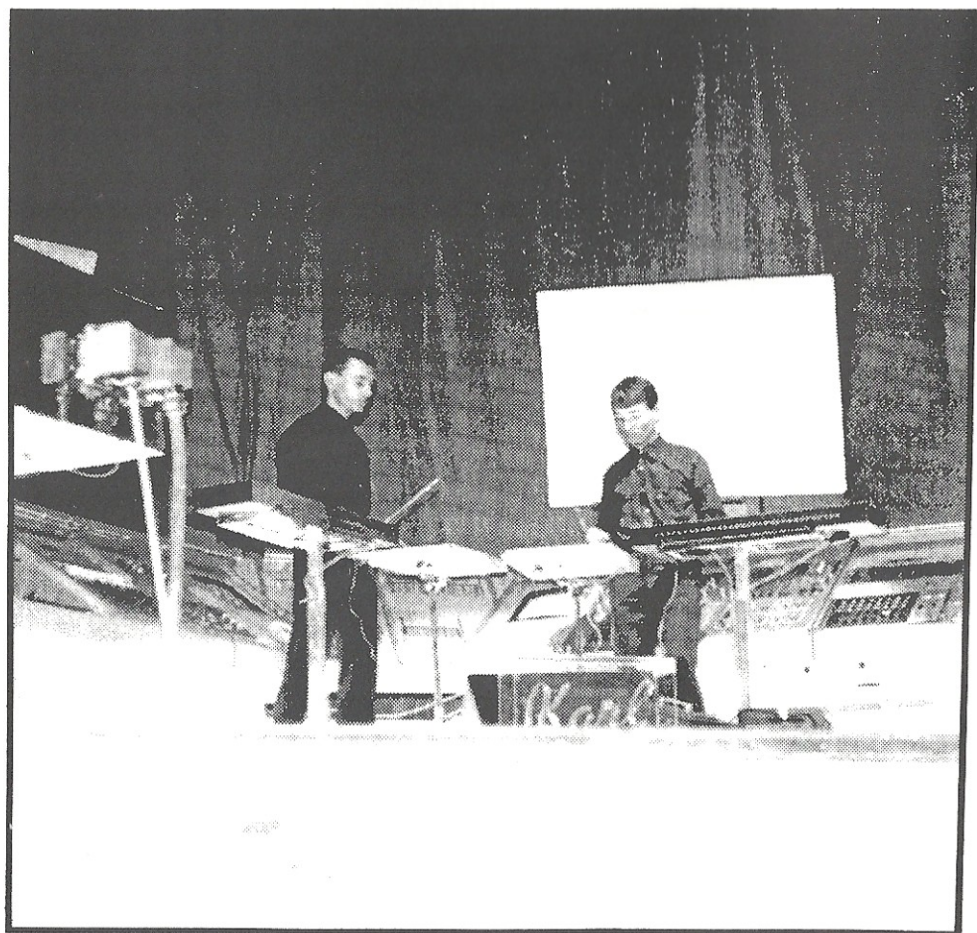
First thing though, I cannot go on without mentioning the common factor of the 'power' of the music. Of course the mixes of the tracks varied a great deal across the decade, but the 'soul' of the music was so forceful when I heard it being played live that I'm sure the 1991 concerts will remain as strong with me 10 years from now as those from 1981 are to this day. I cannot describe the 'feeling' I had, but if you were at a concert I'm sure that you will understand.

I cannot remember much of the videos from 1981. I remember whilst **TRANS-EUROPE EXPRESS**

was playing the video showed the train tracks as seen from the front of a train, as also used last year. THE MODEL had the now well known video playing while THE ROBOTS featured the original 1978 promo.

The pace of the concerts in 1981 varied a lot more than those in 1991. I think I can safely say that Kraftwerk were constantly in 5th gear all the way throughout the show. However, in 1981 I can remember that about half way through the show, just after RADIOACTIVITY, everything slowed down, as Kraftwerk introduced OHM SWEET OHM by using electronic voices to proclaim 'Peace on Earth' in several languages. When OHM SWEET OHM did arrive it was very slow and did not speed up as on the LP.

Back in 1981, Karl and Wolfgang during 'Autobahn'.



During THE MODEL I can remember Karl playing 'switches' that triggered 'drums'. Another portion of the 1981 shows that I missed in 1991 was Florian playing his 'flute'; this was played during AUTOBAHN and went down a treat (especially as he did not have to blow down it!)

AUTOBAHN, back in 1981, was played at a faster speed than that of the original. It was amazing! This track also serves as another example of one of the major differences that I noticed when watching the two concerts. Kraftwerk in 1981 were far more interactive with their *Kling Klang* machine than they are now. During AUTOBAHN both Karl and Wolfgang left their main podiums and played 'drums' with 'sticks'. Yes, we did see some of that last year but not for five minute solos. By the way, you know that video Kraftwerk use for THE MODEL; when they show the live portions, you will notice Karl and Wolfgang playing these drum kits I have just mentioned. I am sure that these live portions of the MODEL video is taken from AUTOBAHN when this drumming piece was going on.

Florian had a much bigger part on the vocals side back in 1981. Whenever there was an electronic voice (well, in most cases anyway), Florian was the provider of it. Using a vocoder, he would tend to 'sing' along with Ralf. Notable use of this was during AUTOBAHN and THE ROBOTS, amongst others.

The encores were the same, except for the last one. (1981 - IT'S MORE FUN TO COMPUTE, 1991 - MUSIQUE NON STOP.) However, the use of visuals here has changed.

TRANS-EUROPE EXPRESS had just finished and the curtains were pulled across. (Notice the similarity again?) After a while the curtains were pulled back to show Kraftwerk playing POCKET CALCULATOR just feet away from the crowd. Here the similarity stops. The instruments differed greatly. Ralf played a miniature keyboard in both 1981 and 1991. However, last year the remainder of Kraftwerk all seemed to be playing the same type of instrument. I think that each of these were controllers, to sequencers, to play rhythm, percussion and 'beeps and blops'. When a particular sequence was required to be played, a switch was pressed. However, back in 1981 all was different; things were being played live. Karl had a Rolf Harris type *Stylophone* and was tapping out the rhythm. (If you do not know what a *Stylophone* is then I am older than I thought!) Wolfgang had a little two drum pad set in his hand on which he played the percussion, with an electronic stick and Florian had a little box to make noises with at the press of a button.

THE ROBOTS was the next encore. We all can remember what happened in 1991. Fantastic stuff! When the curtains were first pulled back I thought something had gone wrong-where were the robots? Then the video started to play and I thought the robots were going to trundle on the stage at any time. After waiting several minutes though all was revealed. Back in 1981 when the curtains were pulled, the music was cranking up and getting faster and faster. To the time of the music strobe

lights were flashing brightly at Kraftwerk. Through this flashing I could make out that there were now eight 'people' on stage. Four humans and four motionless dummies. However, the effect of those flashing lights was...electric.

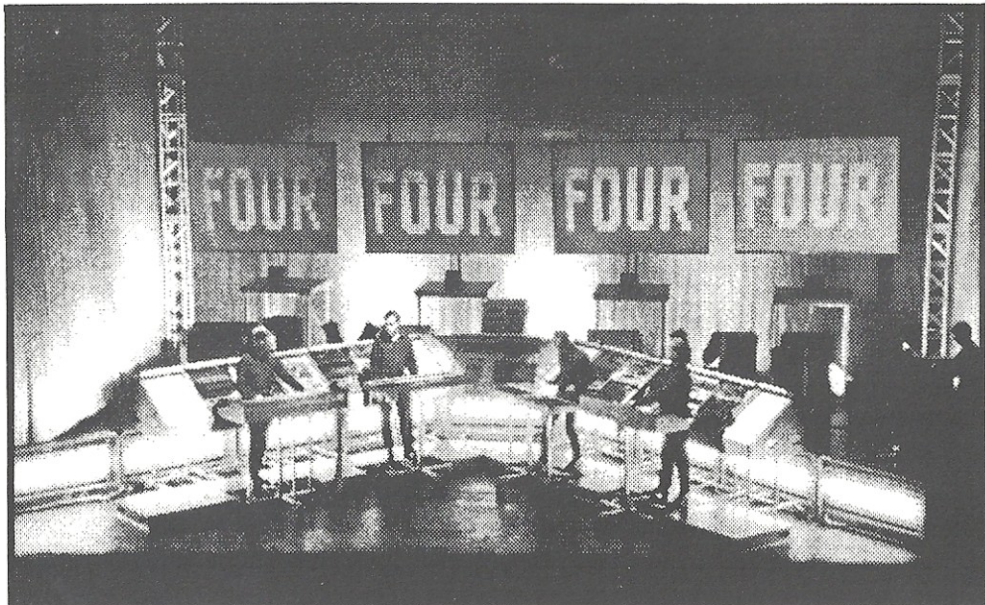
As I am running out of space, I will do a quick summary. As I had seen Kraftwerk before, back in 1981, I went into the 1991 concerts expecting to see something to top what I had seen a decade before. Frankly, I did not. I would rate them at the same level as that of the 1981 concerts. Both sets of concerts had their great moments that I am sure will be remembered for a long time. Both were very similar in content and format. Both were fantastic and I am pleased that I was a part of the 1981 and 1991 tours.

I remember after the shows in 1981 that I would probably not see a concert to exceed them. In 1991 I saw those shows matched with different performances and mixes of my favourite tunes.

My only disappointment with the 1991 shows was the fact that Kraftwerk appeared to be more automated. I would have liked to see a lot more 'interactivity'. Yes, there was a lot to be seen but not half as much as in the 1981 gigs. I was left with the impression that the **MAN MACHINE** was turning into the **MACHINE MAN!**

I only hope I do not have to wait another ten years to see Kraftwerk and Kling Klang performing as one again. □

Kraftwerk launch into 'Computer World' (Pic from Manchester Apollo, July 1991.)



THE RETURN OF DIE MENSCH MASCHINE

June 1992 saw the return of Kraftwerk to play 3 concerts, less than a year after their last live appearances in the U.K. As seems to be the norm with Kraftwerk nowadays, news of the gigs came with little or no notice. Initially, it had been rumoured for a number of weeks previously that Kraftwerk were to take part in a proposed concert for the benefit of the Greenpeace anti-Sellafield campaign (**REACT!**) along with U2 and Public Enemy, to be held in Manchester.

On Monday the 1st of June, the details of the Greenpeace concert were announced to the world; the event was to take place at the G-MEX centre in Manchester on the 19th of June and Kraftwerk were included on the bill, along with **U2**, **Public Enemy** and **BAD II**. Unfortunately, but inevitably, with U2 present it was obvious that demand for tickets would be high. The result; only personal callers to the Manchester Apollo box office from 5pm onward from June the 1st would be sold tickets. No credit card or mail order bookings accepted. Unsurprisingly, tickets sold-out quickly.

However, the good news came in the form of two low-key warm-up dates by Kraftwerk; in Norwich (at the U.E.A.) on the 17th and in Leicester the following day (at the Leicester Polytechnic Arena). News of the two gigs was spread amongst much of the Kraftwerk fraternity that had attended the convention back in January, with the result that a good few familiar faces were able to meet up once more, at one gig or the other, or even at both! Bearing in mind that both of the venues are quite small, both nights were well attended; the Leicester gig had in fact been reported in the NME (though where the rumoured 'three hour marathon set' came from is anybody's guess as it never happened!)

LIVE AT THE U.E.A. - NORWICH - 17.6.92

by Ian Calder

The Kraftwerk's entourage had made it to Norwich, as the numerous large vehicles in the car park and the faint sounds of 'THE ROBOTS', 'NUMBERS' and 'COMPUTER WORLD', audible to the queue now gathering outside, testified to.

Was it really to happen, I wondered? Less than two and a half weeks previously was when I had learned of the possibility of these warm-up gigs that were to take place and it seemed incredible that having waited ten years before seeing them live for the first time last year I would now be seeing them again, less than a year after their last U.K. shows.

Yes, it was to happen! As the doors were eventually opened, the crowd made their way inside. The space at the very front of the stage was swiftly annexed by the keenest fans and as ever, the black drapes masked the stage. At the back, a small merchandise stall was set up, selling three different designs of T-shirt, altered from last years designs.

After some time, the familiar electronic bleeps that Kraftwerk have employed since the 1981 tours as some kind of subtle hint that the show's on its way were becoming audible; all part of the ritual.....

Then, the electronic voice announces the return of 'Die Mensch Maschine...Kraftwerk' and following that the first note of '**THE ROBOTS**' is heard as the drapes are removed and it becomes obvious that 'Kling Klang' has made it from Dusseldorf once more, though in a different configuration to previous; all four members will be standing face-on to the crowd and will be very near, judging by how close 'Kling Klang' is.

But first, '**THE ROBOTS**'. Like last year, the four, large size video screens lower to reveal the bands robotic doppelgangers, waiting to engage in their electronic ballet dance, though there were changes this year, most notably the Russian word ROBOTNIK projected throughout their 'dance'. Unlike the German tour last year, the necessary change has been made so that the newest member of Kraftwerk, Henning Schmitz (having replaced Fernando Abrantes) is represented in this robotic 'swan lake'! The robots performed faultlessly tonight.

As '**THE ROBOTS**' fades out and the video screens return, the familiar, hypnotic 'eins, zwei, drei, vier' count of '**NUMBERS**' commences and the insistent beat of the song comes to life, followed by the band entering the stage one by one to take up their places at their stations.

Once again, it's spectacular stuff, the familiar rhythm blending with the number count, synchronising with the video backdrops perfectly, then merging into the melody of '**COMPUTER WORLD**' to a large cheer as ever. These two songs really show Kraftwerk at their finest, the melodies, sounds and voices of '**COMPUTER WORLD**' delivered faultlessly. The more I hear them, the more I wish that they had been included on '**THE MIX**'. In particular, '**COMPUTER WORLD**' benefited from some very nice little rhythmical pauses now present. As the cheers subside, Ralf counts in '**THE MODEL**', still very similar to its recorded form, other than for the heavy rhythmical backing now employed. Ralf is in good form tonight, the vocals are excellent. In the background, the four video screens parade the black and white archive films of catwalkers from a glamorous, bygone age, vamping it up. The lighting is different this year though, with clear, crisp white light illuminating the stage, showing the group off to full potential and harmonising with the screens perfectly. This effect was first seen on last years European tour.

From the left of the stage we have Ralf Hutter, Henning Schmitz, Fritz Hilpert and, of course, Florian Schneider. As ever, the lighting on stage is subdued, much of it coming from the video screens. It's all impressive stuff! Between songs the stage is in near darkness, save for the occasional camera flash.

Next up, the red white and blue sleeve design for '**TOUR DE FRANCE**' flickers onto the screens as a new, slow intro to the song unfurls, to the delight of the crowd. It's a nice start to the song, first heard on the European tour late last year. As the song progresses the ever present black and white archives are plundered once more, on a cycling theme this time contrasted with the bright colours that now illuminate the stage. It's an excellent version of one Kraftwerk's finest songs.

The same comment can hardly be reserved for what follows. 'AUTOBAHN' begins well enough, as the blue fluorescent tubes activate and merge with the blue and white road signs, silhouetting each Kraftwerk member against their video screen. As the rhythm kicks into life things begin to go awry; the synths are way out of tune with each other and the wrong sounds seem to be triggered at the wrong time. Whether they are experimenting or not is unclear but the look on Ralf's face as he stares at Florian suggests that he's not very amused either way! Things come together but go amiss later on in the song once more. There are some differences with the video backdrops for this song, in comparison to last year; at one point video's 1 and 3 show one sequence of film while video's 2 and 4 show something different; it's an interesting effect which could be tried out more often perhaps?

There's a good atmosphere tonight between band and crowd. Often you won't get any between song comments from Ralf all night. Various comments from members of the audience provoke laughter from the rest. In particular, before the band launch into 'RADIOACTIVITY' there are numerous shouts offering to buy any spare tickets that the band may have for the '**Stop Sellafield**' gig. As someone shouts '*I'll meet you outside*' it's met with Ralf's reply of '*I'll walk in through the back entrance*'!

With that, 'RADIOACTIVITY' commences, with a different start from last year, just the electronic voice chewing the syllables of each word; 'TSCHERN-O-BEEL' - 'HARR-EES-BURG' - 'SELL-A-FE-ILD' - 'HEE-RO-SHEE-MA', devoid of the music until the 'morse code' signals start. Good stuff! The stage lights now emit a purple glow as the videos display the various graphics chosen to illustrate the song, with some new additions to re-inforce the lyrics; 'CHAIN REACTION' and 'CONTAMINATED POPULATION'. But that's not all! As Florian and Fritz turn round to face the audience they're alright! Small LEDs fitted onto their ties pulse on and off in a faint red glow. Nice touch!

As the song ends, more shouts in hope of free tickets are to be heard, as well as '*Like the tie Florian*'! And with that 'TRANS-EUROPE EXPRESS' commences and the railway tracks spin round dizzily in the background. They like their archive films, don't they! The start is different tonight though, with the electronic TRANS-EUROPE-EXPRESS words only, before Fritz presses the magic button and the rest of the music commences. I remember that during last years tour, Fritz would keep an eye on the video screens during 'METAL ON METAL' to synchronise the images on screen to his electronic percussion; not tonight though. Again it's another fine rendition of one of Kraftwerk's finest songs, though I'm puzzled at the absence of David Bowie and Iggy Pop from the T.E.E. nowadays!

Again, darkness between songs and now the shouts are for various Kraftwerk oldies; '*Neon Lights*'! '*Hall of Mirrors*'! '*Vom Himmel Hoch*'!!!

"*You know all the songs*", deadpans Ralf!

Instead of these we get 'MUSIC NON STOP'. This song is without a doubt one of the nightly improvisation sessions for the band (along with 'POCKET CALCULATOR') as it never seems to be the same two nights running! Sadly, they seem to have dropped the spooky keyboard piece that was present from last years tours, but otherwise it's a good version, though much shorter than usual. In the background, excerpts from the promo

video are displayed and I'm glad to see the little bit where the three dimensional musical notes appear to spill over from video screen to video screen is still present; a personal favourite. Like last year, the band exit the stage one by one, each receiving a cheer as they depart; Florian first followed by Fritz, then Henning. As Ralf removes his headset/mic. the music continues as the cheers multiply and once more the black drapes return to swathe the stage; darkness once more.

The house lights don't come on, so it's pretty certain that they'll be back on for more and indeed they are, launching into **'HOMECOMPUTER'** as the curtains part to reveal the dimly lit stage. I have to say that this song has benefited from the more forceful backbeat (a la **'NUMBERS'**) now employed. Also, this is one of my favourites for the video backdrops; all those coloured computer components zooming around. Things aren't quite right though; some kind of high pitched electronic whine can be heard, which seems to be caused by the strong green neon lights, which sends Florian into a spell of swapping leads and wires about. As the song continues, Ralf lapses into a verse of **'HEIMCOMPUTER'**.

Staying in place, the band next perform **'COMPUTER LOVE'**; another colourful display courtesy of the video screens; spectrum analyser's agogo in full colour. It's one of the few songs where Fritz is equipped with drum sticks to add little flourishes of electronic percussion. The song remains pretty well faithful to the version presented on **'THE MIX'** and as the song comes to a halt the curtains close once more...

After what seems like ages, the opening melody of **'POCKET CALCULATOR'** can be heard from behind the drapes along with some impatient bleeps...and then the four Kraftwerk's are there, only feet away, equipped with their mini-keyboards/sequencers, with Ralf treating us to some updated hybrid of the hand jive when not singing the words! Always a highlight of a Kraftwerk concert is this song and tonight is no exception. Alas, for those at the very front, the band don't pass round the keyboards to the audience tonight, though Ralf does enquire to the audience, *"Do they have music courses at the university?"* And as the music continues, the curtains slowly close, for the last time tonight...and with some final keyboard 'splurges' the music is over. Despite the roar of the crowd, the house lights come on and the show is over.

LEICESTER POLYTECHNIC ARENA - 18.6.92

by Ian Calder, Paul Wilkinson

The second of the two warm-up dates was at a similar venue, in Leicester. As before, tickets were on sale at the door and a queue was beginning to form from early on. Long before the gig, those gathering outside were treated to the sight of Florian, leaning outside a window in the venue, holding a conversation on a portable 'phone while the music for **'THE ROBOTS'** could be heard thumping away. Within a few minutes he was gone!

For this gig the band played the same set of songs, in the same order, as for the previous gig. **'AUTOBAHN'** was much improved, though still shorter than the version found on **'THE MIX'**; the funky little keyboard part that follows the doppler-effect engine roars is absent as is the electronic yodelling! There were problems for Fritz though, who seemed to have difficulties starting the rhythm for the song, shrugging his shoulders as still no

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7.30 p.m. WEDNESDAY, 17th June, 1992

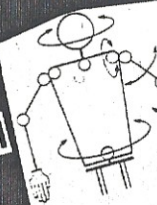
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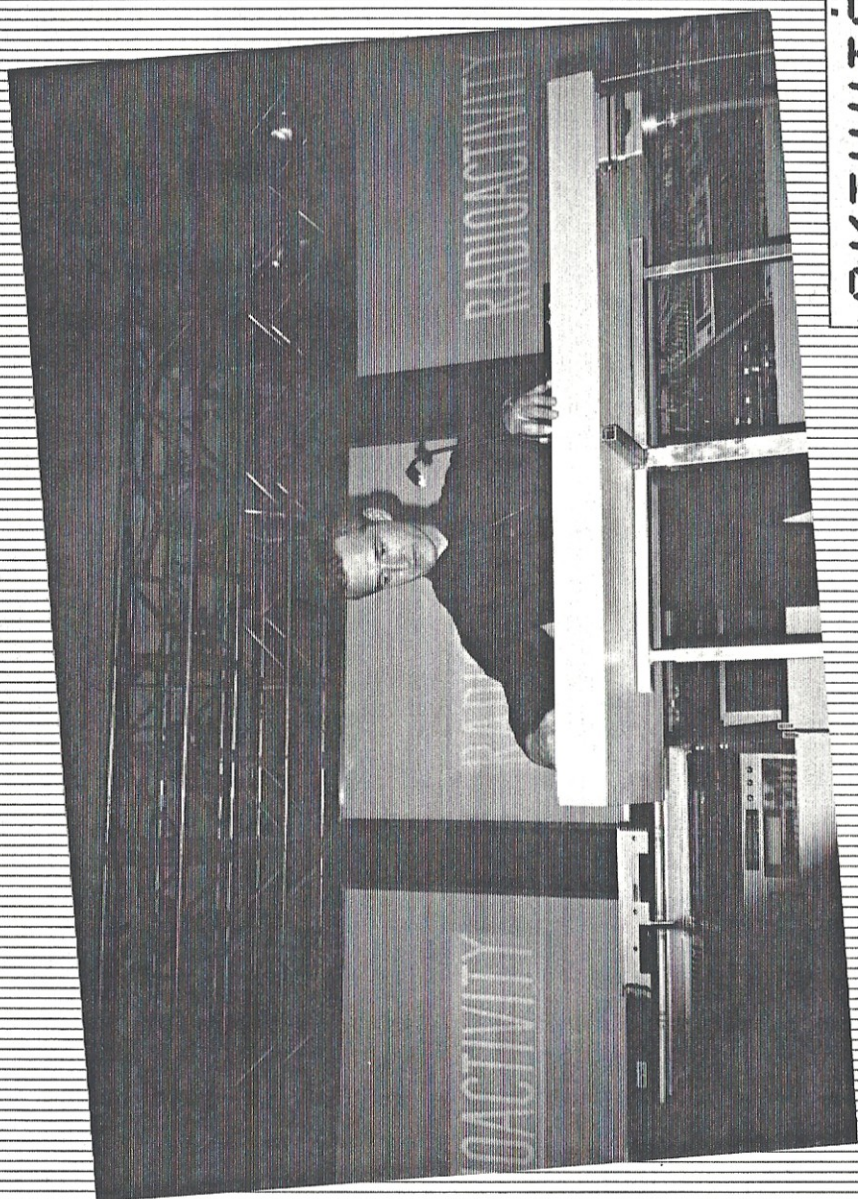
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8

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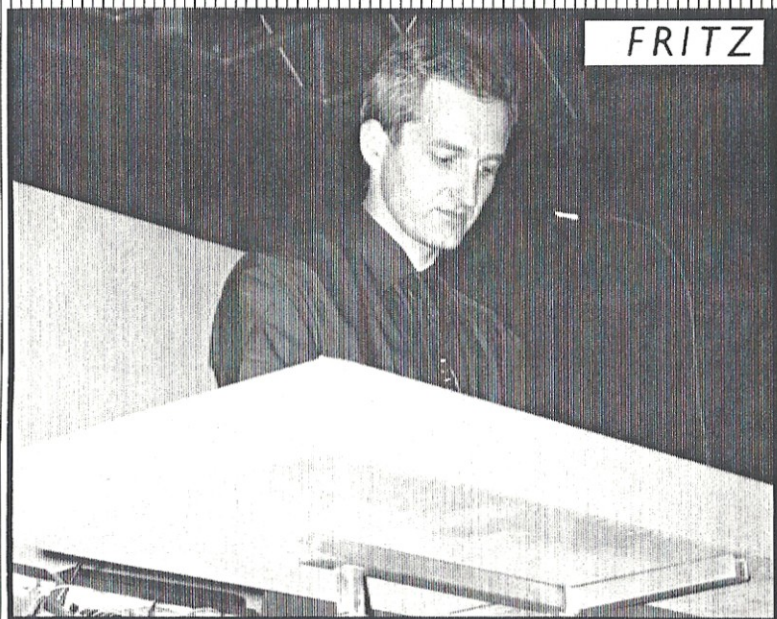


AKTIVITÄT





HENNING



FRITZ

rhythm was heard while the music continued.....Suddenly he swung round and pressed a switch on his drum board and off it went, with a slightly different (and very good) drum beat. During 'RADIOACTIVITY' all four band members sported the LED ties, much to the approval of the crowd. 'TRANS-EUROPE EXPRESS' started off differently from Norwich, with the familiar rhythm starting the song and this was also used at G-MEX. Although there were no between-song comments from Ralf a good atmosphere was present in the crowd, lots of shouting and dancing and during 'POCKET CALCULATOR' the band did offer their keyboard/sequencers to the crowd for a small period of audience participation, while Ralf added the comment that *"anybody can make electronic music"*!

Minor differences were noticeable with the video projections and at the start of the show there was a longer period before the appearance of the robots which gave the opportunity to show part of the animated 'robot dance' video sequence.

On both nights, if you waited for long enough after the gig, Ralf dutifully signed autographs and answered questions from fans, for a few minutes, before all four members headed off into the distance in their white Ford Transit van...

Set list for both Norwich and Leicester;

THE ROBOTS, NUMBERS, COMPUTER WORLD, THE MODEL, TOUR DE FRANCE, AUTOBAHN, RADIOACTIVITY, TRANS-EUROPE EXPRESS - ABZUG - METAL ON METAL, MUSIC NON STOP, HOME COMPUTER, COMPUTER LOVE and POCKET CALCULATOR.

"STOP SELLAFIELD"-MANCHESTER G-MEX-19.6.92

by Ian Floyd

On entering the giant G-MEX Centre complex on a warm Friday tea-time, it was hard to believe that fifteen years ago, I used to park my car in here every morning before going to work in the office. In those days it was desolate. Red brick walls, blackened by time (and exhaust fumes no doubt). The glass roof dirtied by years of uncleaned muck, grime and pigeon crap.

Over a decade, and a few million pounds refurbishment work later, and what a difference. A huge hall, overlooked by a huge stage. Victorian architectural achievement brought into the modern world.

We entered the vast theatre at around 6.15 pm, through the foyer full of anti-Sellafield paraphernalia. On reaching the huge, seated area, we could already hear the bleeps of the Kraftwerk computer fill the air. It did not take us very long to find our seats - Block Z, right at the back! We were at least the length of three football pitches from the stage.

Without warning, the massive, black curtains opened and 'THE ROBOTS' danced away to the opening number. We noticed that the security bods weren't bothered about people making their way to the front, through all the

section barriers. Up we got, a quick sprint through the various sections of seats towards the stage and we ended up reasonably near the front.

By the time we were shunted into some seats by the yellow bibbed security chaps, Kraftwerk had entered the proceedings and were into their rendition of **'NUMBERS'**.

Following straight after was **'COMPUTER WORLD'** and I noticed the audience for the first time. Most were taking a polite interest, some were talking away to each other, others were questioning others about their seating arrangements! Very off-putting when you're trying to watch your favourite group.

'THE MODEL' came next. A few recognised the number 1 hit from 1982 and a few even managed to get up and dance.

By the time **'TOUR DE FRANCE'** came along, many had started drifting away, no doubt to go to the bar or to buy some U2 merchandise! **'AUTOBAHN'** brought a few handclaps and recognition from the not very intrigued audience...

I thought **'RADIOACTIVITY'** might have raised some sort of response, as this was what the concert was all about - but the apathy remained.

The excellent **'TRANS-EUROPE EXPRESS'** was performed - then that was it. the curtains closed and that was that - no encores! Emptiness! Less than 300 people watched the group, in a vast expanse that 9000 people would later fill to watch U2.

On the positive side, it was good to see Kraftwerk playing back in Manchester only eleven months after their last visit!

Unfortunately, they were paying 'lip service' to unadventurous Radio 1 listeners who were only there to see the supergroup who were to appear as the headline act, four hours later.

In conclusion, my advice to Kraftwerk would be - DON'T DO THIS AGAIN!

Set list for Manchester G-MEX

THE ROBOTS, NUMBERS, COMPUTER WORLD, THE MODEL, TOUR DE FRANCE, AUTOBAHN, RADIOACTIVITY, TRANS-EUROPE EXPRESS - ABZUG - METAL ON METAL.

COMPILATION AND ON AND ON AND ON AND ON

A GUIDE TO THE NUMEROUS COMPILATIONS OF KRAFTWERK'S EARLY MATERIAL *by* IAN CALDER

In recent years, the popularity amongst collectors for the numerous compilation LPs that have appeared, drawing their tracks from the LPs recorded by Kraftwerk for the Philips label, in Germany, and the UK equivalent, Vertigo, has grown so that these records are now very much in demand.

At long last, what we have here is a comprehensive guide to all of these rare, early compilations, the kind of article that should have been featured in *'Record Collector'*, *'Spiral Scratch'*, *'Music Collector'* etc. YEARS ago. As most of these LPs are so scarce, it is worth investigating what each LP has to offer and give a run down of what music is to be found on the record as well as a description of the sleeve design etc. so that other collectors can know what value each LP is likely to be of to them. Special thanks, for help with this article go to Martin Avery, John Shilcock, Stewart Ord and Paul Wilkinson.

EXCELLER 8

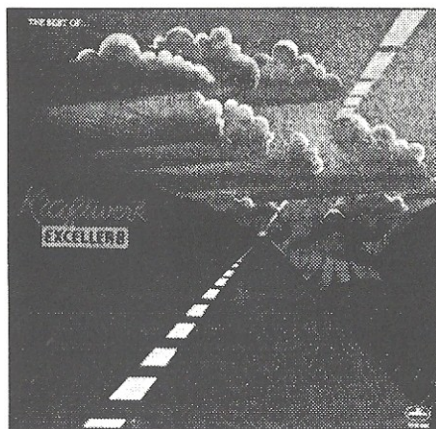
Side One; RUCKZUCK (Edit) (7.29), AUTOBAHN (Edit) (3.07), TONGEBIRGE (2.50), KRISTALLO (6.17)

Side Two; COMET MELODY 2 (Edit) (2.49), KLING KLANG (Edit) (9.21), VOM HIMMEL HOCH (Edit) (3.59), STRATOVARIUS (Edit) (1.34)

Vertigo 6360 629 Also released in Canada; **Mercury 6449 004**

'EXCELLER 8', despite the awful pun of the title, is probably the better of the two UK compilation LPs. The opening track, 'RUCKZUCK', loses its intro but is otherwise unchanged from the version to be found on 'KRAFTWERK 1'. This song is one of the best of the early Kraftwerk releases without a doubt and certainly deserves its place as the opening track on this 'Best of...' compilation. Next, we find the 7" edit of 'AUTOBAHN' as released in the UK. Edit is not the word! Butchered, more like. Trying to condense 22½ minutes into just over 3 minutes is not on! Personally, I've never liked the UK edit much as it is too disjointed and obviously 'tacked together'. Far better is the edit used in both America and West Germany which features a far more sympathetic treatment, dwelling on longer portions of the song and sacrificing the urge to cram all of the various sections of the song into a seventh of its original length. Completing side one are two songs from the 'RALF AND FLORIAN' LP, namely 'TONGEBIRGE' and 'KRISTALLO'. Both are unaltered from their initial release.

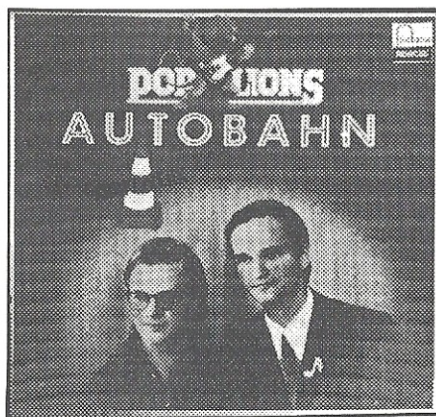
On side two we find a second extract from the 'AUTOBAHN' LP, the 7" edit of 'COMET MELODY 2'. It is worth noting that the UK and West German edits of this song differ, the UK version being shorter and featuring a



EXCELLER 8
Canadian LP



DOPPELALBUM
West German 2xLP



POP LIONS - AUTOBAHN
West German LP

truncated intro. This version appeared on a 7" single, as a follow up to 'AUTOBAHN', and again in 1981 to promote the second of the Vertigo compilations, 'ELEKTRO KINETIK'. Side two continues with an edited 'KLING KLING' (the only track to be lifted from 'KRAFTWERK 2') though the edit is not too severe I suppose, most of the track remains intact. The same can hardly be said for the last two portions of this LP, both being brief extracts from the two lengthiest tracks off the 'KRAFTWERK' LP ; 'VOM HIMMEL HOCH' and 'STRATOVARIUS'. It is the latter track that comes off worst; over 12 minutes long originally - merely a minute and a half is present here! 'VOM HIMMEL HOCH' fares better, with the first four minutes (the 'doodlebug'/V2 sounds) present. As a compilation, this LP gives a very misleading representation of the bands first LP - having heard the short edits of 'VOM HIMMEL HOCH' and 'STRATOVARIUS' first it was very surprising to hear the full length renditions! I was expecting 10 minutes of V2's in 'VOM HIMMEL HOCH'!

The sleeve design capitalises on the motoring theme of 'AUTOBAHN', being a rather colourful night-time painting of a road with oncoming headlights in the distance beneath very arty clouds. The labels are the later 'spaceship' Vertigo design. There are also white label 'test pressings' of this UK LP to be found. There are some slight variations with the sleeves; some have a rough patterned texture, some are plain (smooth) and some (the originals) have a sticker in mock German language pointing out that Original copies have a sticker; 'Autobahn was ein Monster Here she is mit 7 others'.

'EXCELLER 8' was also issued on cassette-tape but with a radically altered running order, presumably due to the total playing time on each side(?); **Vertigo 7149 007**

Side One: 'Ruckzuck', 'Comet Melody 2', 'Tongebirge', 'Vom Himmel Hoch', 'Stratovarius'

Side Two: 'Autobahn', 'Kling Klang', 'Kristallo'.

The Canadian issue of this LP is very similar to its UK counterpart but there are various differences; the sleeve is not 'textured' like the UK pressings and the rear of the sleeve does not feature the three miniature LP sleeve illustrations. Also, a totally different label design, featuring a cityscape photo, is used. I believe that there may also be a **French** pressing of this LP available.

DOPPELALBUM

Side One: AUTOBAHN (22.36)

Side Two: WELLENLÄNGE (9.40), VOM HIMMEL HOCH (10.12)

Side Three: KLING KLING (17.36), KOMETENMELODIE 2 (5.44)

Side Four: STRATOVARIUS (12.10), RUCKZUCK (7.47)

Philips 6623 057

A West German compilation, from 1975 I believe. The sleeve design is based on the UK version of the 'AUTOBAHN' LP sleeve; the 'motorway' road sign. With it being a double album it features a gatefold sleeve; in the centre you will find a colour photo of a row of red/white traffic cones in front of a power station! Very Kraftwerk!

None of the songs on '**DOPPELALBUM**' have been edited in any way from their original LP releases. Again, its an odd kind of selection, with no songs at all from the '**RALF AND FLORIAN**' LP. This LP is probably one of the less elusive of the early compilations as it certainly has the least to offer in terms of interesting edits / sleeve design etc. Cassette copies can also be found. (*Philips 7581 435*).

POP LIONS - AUTOBAHN

Side One; AUTOBAHN (Edit) (6.30), ELEKTRISCHES ROULETTE (4.19), TONGEBIRGE (2.50)
MORGENSPAZIERGANG (4.00)

Side Two; TANZMUSIK (6.34), KOMETENMELODIE 1 (6.20), MITTERNACHT (3.40)

Fontana 6443 348

A West German release from 1976, '**POP LIONS - AUTOBAHN**' features a selection of tracks from the '**RALF UND FLORIAN**' and '**AUTOBAHN**' LPs. All of the tracks featured are unaltered from their original versions except for '**AUTOBAHN**'; surprisingly, it is not the 7" edit that is included. It is actually the first 6½ minutes of the song, faded out at the end. A very odd kind of edit!

The sleeve design is a bit of a hotch-potch. The front is dark blue and silver with the photo as used on the West German release of '**RALF UND FLORIAN**' (but tinted with various colours here) and a rather tacky looking illustration of a lion strumming (or attacking!) an electric guitar at the top. The familiar red/white traffic cone also manages to make an appearance! This LP is one of the rarer items to track down but should not prove too difficult. A cassette version is also available. (*Fontana 7252 231*)

HIGHRAIL

Side One; AUTOBAHN (6.30), KOMETENMELODIE 2 (5.44), VOM HIMMEL HOCH (10.12)

Side Two; RUCKZUCK (7.47), SPULE 4 (5.20), WELLENLÄNGE (9.40)

Fontana 9294 124

Yet another West German compilation! A later release (1978/79, I believe), the sleeve design draws its inspiration from '**TRANS-EUROPE EXPRESS**' no doubt, what with its very arty 'train' design! This seems to be regarded as one of the rarer of the early compilations, now much sought after, which I personally find a bit surprising as I can recall back in 1981 it seemed to be the most common of the foreign compilation LPs to be found in the local record shops - and let's face it, Aberdeen is not the Mecca of record collecting! So it must have been widely available elsewhere too. It is a lot better than the other compilations as it would seem to have benefited from a little bit more inspiration; some good sleeve notes are found on the reverse of the sleeve and the sleeve design itself is very nice. Other than the edit of '**AUTOBAHN**' (which is the same as to be found on the '**POP LIONS**' LP), the other songs are unaltered from the originals. (Cassette version; *Fontana 7172 299*)

AUTOBAHN

Same track listing as 'DOPPELALBUM'

Philips 6623 136

A French double compilation LP, very much their own version of 'DOPPELALBUM', as it features an identical track listing, in the exact same running order. However, when it comes to the sleeve design, it is very different from the German LP. This LP features the same picture on the front as the other French compilation LP ('A TOUT COLLECTION') of Ralf and Florian sitting behind their respective instruments in the studio, though the graphics are quite different from that LP; and with it being a double LP, this features a gatefold sleeve which includes one photo each of Ralf and Florian playing live, from early in their career, in the centre of the sleeve. Also, there is a mis-spelling of one track, 'Wellenklange'??!

This release seems to be scarcer than the German 'DOPPELALBUM', even though it is quite similar. It certainly has a more interesting sleeve design which may explain its rarity.

A TOUT COLLECTION

Side One; KOMETENMELODIE 2 (5.44), HEIMATKLANGE (3.45), TANZMUSIK (6.34)

Side Two; KLING KLANGE (17.36)

Philips 9294 803

Another LP from France and judging by the credits I would guess that 1976 is the year of release. The front of the sleeve features the colour pic of Ralf and Florian that is to be found on the rear of the very same UK LP sleeve (the colourful 'in the studio' shot enlarged to fill the whole sleeve) and once again the traffic cone logo manages to reappear! Only four tracks, 'KOMETENMELODIE 2' from 'AUTOBAHN', two tracks from 'RALF AND FLORIAN' and the very long 'KLING KLANGE' from 'KRAFTWERK 2'; difficult to see this LP converting the hitherto impartial listener into a Kraftwerk devotee! Nice colourful sleeve though!

K R A F T W E R K 1

EXCERPTS FROM KRAFTWERK 1 AND RALF & FLORIAN

Side One; RUCKZUCK (Edit) (3.57), STRATOVARIVS (Edit) (7.50), MEGAHERTZ (Edit) (7.20),
VOM HIMMEL HOCH (Edit) (3.43)

Side Two; ELEKTRISCHES ROULETTE (4.20), TONGBIRGE (2.50), KRISTALLO (Edit) (1.35)
HEIMATKLANGE (3.45), TANZMUSIK (Edit) (3.35), ANANAS SYMPHONIE (Edit) (6.45)

Fontana 9286 875

A very odd Italian release this, along with its companion volume. As you may well guess just by looking at the track listing, the songs have been edited, to fit onto a single LP. The record company have certainly done their best to condense two LPs into one as *all* of the songs from each LP are included.

The edits begin with **'RUCKZUCK'**, cut to about half its normal length, with the weird middle bit missed out, a bit of a pity because that's my favourite bit, with all the drums going bananas through the flanger! Next up is **'STRATOVARIUS'** (printed as *'Stratovarious'* on the sleeve!) which is similarly edited.

My favourite bit of this LP then follows; as normal, **'STRATOVARIUS'** comes to sudden stop, but the way that this LP has been edited it merges instantly into **'MEGAHERZ'** (again, on the sleeve, *'Megahertz'* is printed!) which makes for a really nice touch, as the start of this song (i.e. the 'machine' being switched on) has been edited out and this segue is worth hearing. **'VOM HIMMEL HOCH'** is like the UK 'B' side version; the V2/Doodlebug sounds only. And it then becomes obvious that the sleeve designer is going for a record amount of spelling mistakes!

Over on side two we find that three of the songs (**'ELEKTRISCHES ROULETTE'**, **'TONGEBIRGE'** and **'HEIMATKLANGE'**) have been left alone, unedited. Of the others, **'KRISTALLO'** features only the 'speeded-up' portion and the slow, backwards end section for all of a minute and a half! **'TANZMUSIK'** starts off as normal for a few seconds then jumps well into the song and continues until the end from there. Finally, **'ANANAS SYMPHONIE'** features a highly edited selection of its original thirteen minutes plus running time!

The sleeve design is certainly quite colourful. The top of the sleeve features a band of colour, red fading into yellow. The main portion of the sleeve uses the 'circuit board' design, as used on the UK release of **'RALF AND FLORIAN'**, but in a dark pink colour against a white background. On top of this is the track listing for the LP, in black 'typewriter' style lettering. Above this 'circuit board' is the red and white traffic cone logo, with the LP subtitle, in the same 'typewriter' lettering, on the opposite side. As you may have noticed, there are a number of spelling mistakes!

I've not seen either of the Italian compilation LPs advertised for sale very much though the last time I did £50 each was the asking price! It seems to be one of those LPs which is difficult to price, as it appears for sale so infrequently. Also, I cannot say when the year of release was though it's more than likely to be the mid 70's.

K R A F T W E R K 2

EXCERPTS FROM KRAFTWERK 2 AND AUTOBAHN

Side One; KLING KLANG (Edit) (9.00), ATEM (2.55), STROM (3.50), SPULE 4 (Edit) (1.50),
WELLENLÄNGE (Edit) (1.35), HARMONIKA (3.17)

Side Two; MORGENSPAZIERGANG (Edit) (1.50), KOHOUTEK 1 (4.05), KOMETENMELODIE 1 (Edit) (1.15)
KOMETENMELODIE 2 (Edit) (3.05), MITTERNACHT (3.40), AUTOBAHN (Edit) (9.00)

Fontana 9286 876

The companion volume to the previous release. Again, its a case of cramming as much as possible onto the LP to give a taster of each of the LPs; the disadvantage of course is that the songs end up being edited beyond belief! These edits are unique to these LPs, which is probably just as well! Of particular note on this LP is the inclusion of 'KOHOUTEK 1' which is the only LP release for this song as far as I know. The LP starts off with 'KLING KLANG', which features most of the song - from the bells at the start up to the point where it slows down and comes to a halt. The next two tracks are unaltered from their original formats but the two which follow this, 'SPULE 4' and 'WELLENLÄNGE', are drastically edited! Side two starts off with the pastoral tones of 'MORGENSPAZIERGANG', which don't last long! Just as the song has 'built up', before it then launches into the familiar melody (as played on the flute, by Florian) the song finishes! Crazy edit! Next up is the only appearance on LP of 'KOHOUTEK 1', the legendary debut West German 45 from 1973. This appears unaltered from its original 'A' side release. Following on this theme, we next find 'KOMETENMELODIE 1', though not for long!! A mere minute and a quarter of the start is present! Just as the 'booms' appear the song segues into its more up tempo sister, 'KOMETENMELODIE 2', which appears in an edit similar to that used on the West German 7" releases. 'MITTERNACHT' is unaltered from the original LP version and the side finishes off with 'AUTOBAHN' which like the rest of the edits is unique to this Italian LP, featuring most of the early part of the song before suddenly jumping to the end section!

The sleeve of this LP is of a matching style to its companion. The illustration that takes up most of the front of the sleeve on this LP is the blue and white motorway sign/symbol, as found on the original UK LP release of 'AUTOBAHN'. This time, the 'traffic cone' logo is green and white. The reverse of both sleeves are very similar, featuring various different sleeves from the same series of compilation LPs (including both Kraftwerk LPs) and the track details to the right.

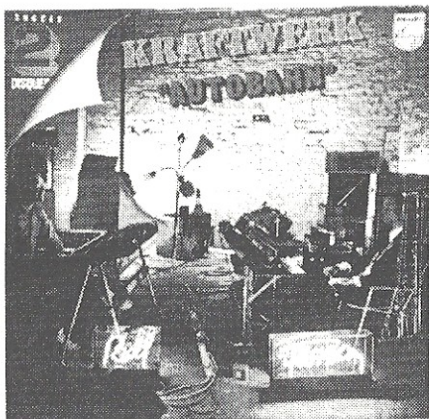
ELEKTRO KINETIK

Side One: AUTOBAHN (Edit) (6.35), ANANAS SYMPHONIE (Edit) (7.34), STROM (Edit) (3.02), MITTERNACHT (3.40)

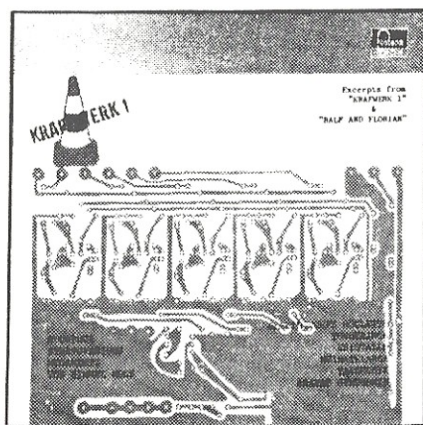
Side Two: KOMETENMELODIE 2 (5.44), HEIMATKLANGE (3.45), TANZMUSIK (6.34), SPULE 4 (5.20)

Vertigo 6449 066

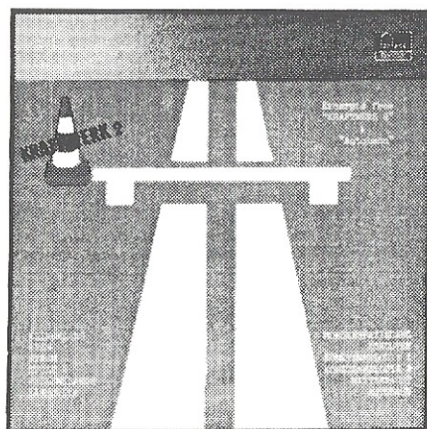
The second of the UK compilations, this one from 1981 as part of the Vertigo 'Reflections' series. The sleeve design is sparse; white with a couple of small, coloured patches and black titles. The label is a much later, orange coloured Vertigo design, neither the black/white spiral nor the 'spaceships'. On the musical front we find that some of the songs have been edited, just like on the earlier UK LP 'EXCELLER 8'. Most notable is the edit of 'ANANAS SYMPHONIE', originally from the 'RALF AND FLORIAN' LP. The edit of 'AUTOBAHN' is almost the same as used on the German compilations 'POP LIONS-AUTOBAHN' and 'HIGHRAIL' but it benefits from a better ending on this LP as it does not fade out in quite the same way. Surprisingly, there are no selections from the 'KRAFTWERK 1' LP to be found here.



AUTOBAHN
French 2xLP



KRAFTWERK 1
Italian LP



KRAFTWERK 2
Italian LP

This proved to be the last of the compilations milked from the Vertigo years as within a year or so, Kraftwerk had bought the rights to all of their earlier material back from Phonogram. Unfortunately, this move has also had the effect of making all of the material originally recorded for Vertigo, except for the 'AUTOBAHN' LP, unavailable for over a decade now.

At the tail-end of 1991, Ralf Hütter mentioned, in a Berlin radio interview, that there were thoughts on the idea of digitally re-mastering and re-issuing the bands early material at some point in the future. There was even a report of a box set of Kraftwerk material being issued by EMI-Electrola in Germany, in parts of the German music press in late 1991. This has yet to happen and all seems to have gone quiet on that front.

Whether there would be any compilations of the early material released for such a CD re-issue programme seems unlikely, though by no means impossible. □



Highrail - West German LP



On the road with Kraftwerk

Paul Wilkinson reports on various happenings from the 1991 tours.

Many of you will have seen the concert tour at some stage or another. Detailed here is an insight into the tour and a few things that happened.

We will start with how the tour was planned out and finished up after the cancelling and re-scheduling of the concerts.

As we will see, there are a few concerts cancelled or re-scheduled. I know that the Berlin concert was re-scheduled due to the hall being refurbished and Kraftwerk were one of the first artists to perform live since re-opening. When the group arrived for the concert they refused to play as the dust/dirt that remained after the refurbishing would undoubtedly have damaged their sophisticated electronic equipment/instruments. So, the concert was re-scheduled for a month later, in November.

The two concerts in Greece were cancelled though very few people know why. They *were* announced but were very quickly cancelled.

The American tour was cancelled due to the schedule being very tight and the American leg proving too expensive for it to be viable. Ralf has since said that it would happen early in 1992 but this has obviously come and gone now and still no sign of a US tour. Also likely to have affected the bands actions is the new law that is now in force in the US regarding foreign acts performing in that country.

Obviously I'm not going to tell you everything that happened on the tour, for example, Ralf missing his cue on 'AUTOBAHN' in Stockholm, as that would produce a boring article, but I will tell of the more interesting facts.

Kraftwerk were rehearsing about a week before the tour began with two new members, Fritz Hilpert and Fernando Abrantes.

On the 10th of July, a secret gig took place in Aberdeen, Scotland. This low key event (advertised only in the local press/radio) was for the group to get their set to A1 before the main tour began. (Further details of this gig can be found in issue 1 of **AKTIVITÄT**.)

Later in the tour, at Edinburgh; everything was going well until 'THE ROBOTS' was performed. As the screens lowered to show the robots, the music began and the robots began their 'dance'.

About halfway through the track, the Fritz Hilpert robot broke down, rendering it inoperable and in one position, unable to move. Since I saw the Edinburgh concert from the circle I was able to witness the most unusual thing which would obviously be invisible from the stalls. On his knees, behind the recording console was Florian. He took off the back of the Fritz console and attempted to get the robot moving again, but only succeeded in moving it an inch or two before the music finished and the curtains closed.

Of course, by the time of the next concert, two days later, all of the robots were 'werking' again!

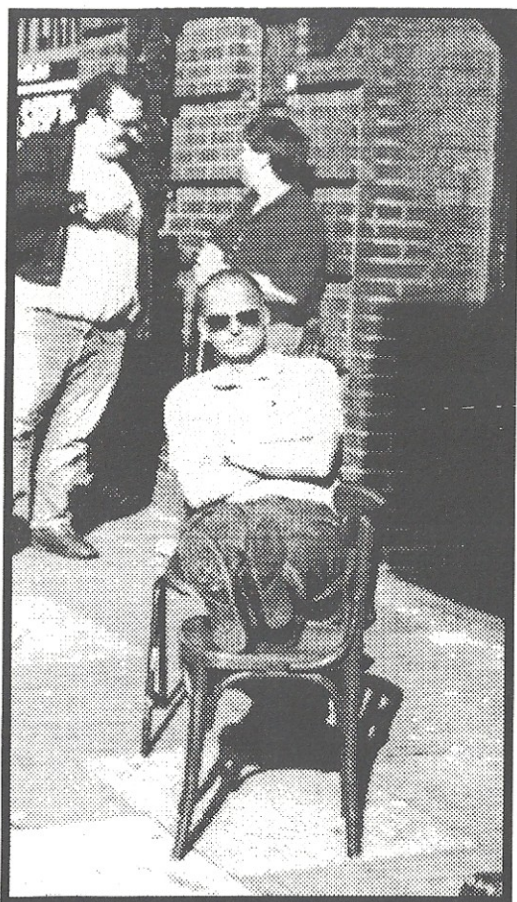
At the Liverpool concert an unusual sight was witnessed by fans during the day of the concert. Many fans have told me of seeing Florian Schneider sitting outside the hall with his feet up, enjoying the summer sun, with his shades and T-shirt on! I know that some fans did ask him for his autograph but were turned away.

After completing the UK tour the group headed back to Düsseldorf to improve their set, after the USA leg was cancelled. Only slight changes were made, the set remaining virtually the same. The major change was that Fernando had been replaced with a new face, Henning Schmitz, joining the group.

He has worked with the band since 1981 and his name is amongst the credits on the 'ELECTRIC CAFE' LP. He has introduced lots of new bass and a totally new approach to 'POCKET CALCULATOR' and 'MUSIC NON STOP'.

All the bass for the tracks was pre-recorded. Fritz did the same for the electronic percussion except for a few beats here and there, with only 'THE MODEL' escaping this treatment.

By October the 17th Kraftwerk were back on the road, travelling to Helsinki for the concert the following day. The tour had started well until the group reached Lund.



At Lund all had went well until '**MUSIC NON STOP**', when the video screens went off so their was no visual companion to the 'musique'. Florian left the stage and before he returned the screens had come to life and the concert continued successfully.

The next concert to go wrong, and how wrong, was probably the most important of the tour, the group playing in their home city of Düsseldorf with the big bosses of EMI Germany their to watch them perform.

Before the concert, Florian arrived on his bicycle and he cycled around the hall, ringing his bell! This suggests that the group were staying at their own homes before this concert.

As the concert got under way, the group began with '**NUMBERS**' which went well, followed by the 1,2,3,4 that leads into '**COMPUTER WORLD**'. But at this point the computers stopped and all that was left was the noise of Ralf's keyboard. All the pre-programmed 'musique' had come to a sudden halt! The group tried about 6 times to 're-boot' the music into life again but to no avail...at which point they decided to move on and play '**HOME COMPUTER**' instead. But after two attempts at this, once more without success, the curtains were pulled across the stage for a 20 minute interval.

When they opened again the 1,2,3,4 count in for '**COMPUTER WORLD**' commenced and the concert continued successfully from there. Apparently, a 'bug' in the system prevented the computer system from performing the pre-programmed backing tracks.

By this point of the tour a new piece of music had been introduced into the set, this being a new beginning to '**TOUR DE FRANCE**'.

Instead of the track beginning with the familiar heavy breathing it now began with a short piece featuring the main melody of the song, at a slightly slower tempo and without any of the heavy electronic percussion backbeat. This is then followed by the heavy breathing and the track continues as normal from there.

Also, 'new' graphics had been introduced on the video backdrops for '**RADIOACTIVITY**'. The black and white antenna that is to be found on the insert for the original '**RADIOACTIVITY**' LP is animated into life with the elliptical waves beaming out into the ether. (This piece of graphics, although not used on the rest of the UK tour, was definitely used at the 'secret gig' that the band played in Aberdeen.) The other new piece for '**RADIOACTIVITY**' shows two comets colliding with the resulting big explosion.

The next, and final concert, that I'm going to mention is the Barcelona concert, where something different happened. The concert had run smoothly enough until about a minute into '**AUTOBAHN**', when there was a power cut! The band were stunned. The whole stage had gone dead. When the electricity flowed back after a few minutes, Ralf explained in English about the power cut and that they had to recover the computer programme. A member of EMI Spain explained the same in Spanish. Then, on the four computer screens, the computer programme was now visible, as the programme was recovered. A few minutes later '**AUTOBAHN**' continued from where it had stopped and the concert was then completed.

Also of note, there were very interesting variations of '**POCKET CALCULATOR**'. Depending on which country the group were playing in parts of the lyrics were sung in the corresponding language. In Germany all of the songs, except for '**ROBOTRONIK**', were sung in German. In all of the other countries visited by the tour '**POCKET CALCULATOR**' was sung in English with bits of the following languages thrown in; Italian, Spanish (read from a piece of paper!) and French, performed as '**MINI CALCULATEUR**', as it was in the 1981 concerts. □



THE 1991 TOUR DATES

COMPILED BY PAUL WILKINSON

Date	Venue	City	Country	Comments
10th July 1991	The Capitol	Aberdeen	Scotland, U.K.	Secret gig.
11th July	Barrowlands	Glasgow	Scotland, U.K.	
12th July	Apollo	Manchester	England, U.K.	
13th July	Royal Court	Liverpool	England, U.K.	
14th July	OFF	OFF	OFF	OFF
15th July	Hummingbird	Birmingham	England, U.K.	
16th July	City Hall	Sheffield	England, U.K.	
17th July	Apollo	Edinburgh	Scotland, U.K.	
18th July	OFF	OFF	OFF	OFF
19th July	Brixton Academy	London	England, U.K.	
20th July	Brixton Academy	London	England, U.K.	

★ ★ ★ ★ ★ USA TOUR PLANNED BUT CANCELLED

18th October	House of Culture	Helsinki,	Finland	
19th October	OFF	OFF	OFF	OFF
20th October	Solnahallen	Stockholm	Sweden	
21st October	Olympien	Lund	Sweden	
22nd October	TBC	Gothenburg	Sweden	Cancelled
23rd October	Rockefella	Oslo	Norway	
24th October	Saga	Copenhagen	Denmark	
25th October	OFF	OFF	OFF	OFF
26th October	Die Halle	Berlin	Germany	Re-scheduled
27th October	Mus Avensee	Leipzig	Germany	Possibly cancelled
28th October	Circus Krone	Munich	Germany	
29th October	OFF	OFF	OFF	OFF
30th October	Forum	Ludwigsburg	Germany	

<i>Date</i>	<i>Venue</i>	<i>City</i>	<i>Country</i>	<i>Comments</i>
31st October	Philips Halle	Düsseldorf	Germany	
1st November	Kongresshaus	Frankfurt	Germany	
2nd November	Docks	Hamburg	Germany	
3rd November	Docks	Hamburg	Germany	
4th November	OFF	OFF	OFF	OFF
5th November	Transburdeer	Lyon	France	
6th November	OFF	OFF	OFF	OFF
7th November	Auditorium Arena	Valencia	Spain	
8th November	Zelete	Barcelona	Spain	
9th November	Municipal Tent	Zaragoza	Spain	
10th November	OFF	OFF	OFF	OFF
11th November	OFF	OFF	OFF	OFF
12th November	Olympia Theatre	Paris	France	
13th November	Musik Zentrum, Vredenburg	Utrecht	Holland	
14th November	Ancienne Belgique	Brussels	Belgium	
15th November	Theatre National	Tourcoing	France	
16th November	OFF	OFF	OFF	OFF
17th November	Rolling Stone	Milan	Italy	Re-scheduled from 18th Nov.
18th November	Rolling Stone	Milan	Italy	Rescheduled
19th November	Medicia Theatre	Bologna	Italy	Cancelled
20th November	OFF	OFF	OFF	OFF
21st November	OFF	OFF	OFF	OFF
22nd November	Palace Theatre	Athens	Greece	Cancelled
23rd November	Palace Theatre	Athens	Greece	Cancelled
24th November	Die Halle	Berlin	Germany	Re-scheduled from 26th of Oct.
25th November	OFF	OFF	OFF	OFF
26th November	Volkshaus	Zürich	Switzerland	
27th November	OFF	OFF	OFF	OFF
28th November	Kurhalle, Oberlaa	Vienna	Austria	
29th November	Sportscentre	Budapest	Hungary	
30th November	Congress Hall	Prague	Czechoslovakia	

TOUR DE FRANCE

Back in early 1983, Kraftwerk issued one of their finest songs, *TOUR DE FRANCE*, an instantly memorable tune that blended the atmosphere of the historic bicycle race (communicated via the sampled sounds; the breathing, the gears, the pedals) allied with the familiar Kraftwerk melodic blend to produce a real classic.

In this article I hope to produce a bit of detail about all of the officially released versions of this song that have appeared from around the world. It will not be a full 'Collectors Corner' piece, as I don't have enough info on all of the world-wide releases to date, but it should certainly help to clarify which songs appear on which disc...

... Starting with the UK releases. The single first appeared in 1983 on 7", 12" and cassette-single formats. The initial release of the 7" and 12" came in picture sleeves and with yellow coloured labels. Later pressings have red coloured labels. On the 7" you can find the familiar 3' 05" version of *TOUR DE FRANCE* with a shorter (2' 40") instrumental version on the flip. The 12" features the 'Long Version' (6' 30") on side 1, with the 7" version (3' 05") and a '2^e Etape' version (2' 40") on side 2. The cassette-single contains the same three tracks as the 12".

Details; the 7" 'B' side is not merely an 'instrumental' of the 'A' side as it contains parts of the music that feature in the 'Long Version' but not the 3' 05" version. The '2^e Etape' version to be found on the 12" 'B' side is different from all of the previous versions as it does not contain any actual music! Instead, it is the rhythm track coupled with a selection of the samples. (The breathing, the gear changes etc.)

To confuse matters, when *TOUR DE FRANCE* was re-issued in August 1984, the new pressings still retained the same catalogue number and the same sleeve design. Firstly, the song came to be re-issued because of its use in a movie called '*Breakdance*' (not one of those 'classics' that are on every Christmas). Although it is in the film, Kraftwerk did not want the song included on the obligatory soundtrack LP. Hence the re-issue.

Initially, this came in 12" format only and it was a number of weeks before the 7" edited version appeared, due to public demand, I believe. This 12" contains the 6' 47" Francois Kevorkian remix on the 'A' side with a 6' 44" 'Version' on the 'B' side. ('*French Version*' is how this song was labelled on the US re-issue). In addition, the original 7" version (3' 05") is also included, as the third track on this 12". As mentioned before, the sleeve featured the same design as before; the front being identical to the 1983 issue. However, it is the rear that reveals the tell-tale differences (and this applies to both the 7" and 12"). On the 1983 issues the lyrics and track details are printed in the middle (white) area of the rear; the 1984 releases still retain the lyrics in the same white area but now include the track details in the top right, *blue* area of the sleeve. Also, the 1984 12" has a distinctly 'glossy' sleeve, though later copies made the differences between the issues more apparent by including the "*As featured in the film Breakdance*" message, beneath the '*Tour De France*' title on the front. (N.B. all the 7" copies feature this message.)

As I mentioned earlier, the 7" copies emerged at a later date and featured an edit of the Francois Kevorkian remix (at 3' 44") on side one and the original 7" edit (3' 05") on side two. All of the 1984 copies have yellow coloured labels. After a couple of years, this 12" was still available but no longer came with a picture sleeve, coming instead in a plain black 'die-cut' cover.

Phew! That's enough about the British versions!

TOUR DE FRANCE had actually been released in West Germany and France before the UK, in 1983. Even more versions of the song are to be found because of the German 12" releases!

The original West German release was available on both 7" and 12", side one with the German language 'Version Allemande' and the French language 'Version Françoise' on side two (N.B. The French language versions were used for the UK.) The German 7" contains the 3' 05" edits of both renditions while the 12" contains the 6' 30" 'Long Versions' of both. The sleeves are very similar to the UK, the only differences evident are with the track details on the back. The label design is totally different from the UK, employing a grey and black 'cogwheel' design instead. (Much better!)

In 1984 the remixes were also released in Germany. The 12" contained the same versions as per the 1984 UK 12" re-issue.

Unfortunately, the first track on side two of this German 12" was titled 'Version Allemande', which obviously gives the impression that it is sung in German, as on the 1983 12", yes? Wrong! It is still exactly the same as found on the corresponding UK 12".

Sensibly, the 1984 German re-issues were given new catalogue numbers. The 12" also has a white and black 'remix' sticker on the front of the sleeve, while it is actually printed on the 7" sleeve. Finally, the label design was also changed, with a plain black and white label used this time round, for both 7" and 12"

In America, the 1984 re-issue was altered; the 12" actually features the 6' 47" 'Version' (the first track on side two of the UK 12") on the 'A' side, only they decided to retitle it 'French Version'. Side two features the 6' 47" Francois Kevorkian remix. A 7" version also appeared and is unique in that it includes an edit of the 'French Version'. Also, the edit of the Francois Kevorkian remix is slightly different to the one used in the UK; personally, I prefer it to the UK one as it seems to 'flow' better.

The 12" comes in a picture sleeve, the 7" does not, though both use the grey and black 'cogwheel' label design.

Well, hopefully all this will have shone a bit of light onto the confusing subject of TOUR DE FRANCE and not bored the pants off of you too much!

Versions available

UK 1983 7"	3' 05"	WG 1983 7" Version Allemande.....	3' 05"
UK 1983 7" Instrumental	2' 40"	WG 1983 12" Version Allemande.....	6' 30"
UK 1983 12" Long Version.....	6' 30"	USA 1984 7" Kevorkian Remix.....	3' 57"
UK 1983 12" 2 ^e Etape.....	2' 40"	USA 1984 7" French Version.....	3' 47"
UK 1984 12" Kevorkian Remix.....	6' 47"		
UK 1984 12" Version.....	6' 44"		
UK 1984 7" Kevorkian Remix	3' 44"		

Surprisingly, none of these mixes have ever been issued on CD as yet. When is one of the bands record companies going to take the initiative and put out a decent re-issue, now that all the formats have been deleted for years, I wonder? It is about time.

IAC ☐

RE - MIX ?

Speculating on the possibilities of more re-werking, by Ian Calder

'THE MIX' HAS ALLOWED KRAFTWERK TO ANNOUNCE THEIR RETURN FROM AN ALMOST IMPLAUSIBLE ABSENCE IN THEIR OWN UNEXPECTED MANNER AND TO BRUSH ASIDE THE MUSING THAT THEY WERE FINISHED...BUT WHAT CAN WE EXPECT NEXT?

Ralf Hütter certainly holds his cards close to his chest in dealings with the media. From the various interviews in the UK music press over the period of 'THE MIX' very little 'news' was to be gleaned. The order of the day was very much a retrospective look at the bands history. No mention at all about the departure of Karl Bartos and Wolfgang Flür. Very little talk of future projects . . .

There was one slight give-away however;

*"Maybe in a couple of years we'll
do another album like this."*

(Ralf Hütter talking about 'THE MIX' to the NME, July 1991.)

The 1991 tour included four tracks not to be found on 'THE MIX';

'NUMBERS', 'COMPUTER WORLD', 'THE MODEL' AND 'TOUR DE FRANCE'.

All were extremely well crafted versions, though in comparison to the contents of 'THE MIX', hardly changed drastically; no doubt why they were not included.

So, if we presume, from Ralf's statement, that a 'MIX 2' is a possibility, what could we expect to find on it?

Obviously the four tracks mentioned before are for starters, the 'NUMBERS'/'COMPUTER WORLD' coupling being particularly awesome!

If you've heard tapes from the 1981 tour then you will recollect an excellent version of 'NEON LIGHTS'. Think what it could sound like now!

'SHOWROOM DUMMIES' must also be in the running, though the original will take quite some topping. 'HALL OF MIRRORS' could surely be totally altered from its downbeat incarnation into a HI-NRG blast akin to the treatment that 'RADIOACTIVITY' was given. That could be quite fun! It would certainly be better than *Siouxsie and The Banshees*' stab at it from their 1987 cover versions LP.

I think though that an all new LP would be *much* more anticipated! As much as the press have tried to cast 'ELECTRIC CAFE' as some mid-eighties flop it remains an impressive work and an example of what we're currently missing out on! □

RE - MIX ? - *Up to date . . .*

Ian Calder, April 1994

Since the article was originally printed there have been further developments of course. The main one is that Kraftwerk have since added an updated version of 'THE MAN MACHINE' to their live set, which would be an obvious candidate for a 'MIX 2' type project. It was reported, during a Swedish press conference, that the band had recorded both 'THE MAN MACHINE' and 'NEON LIGHTS' for inclusion on 'THE MIX', but these were obviously dropped from the reckoning along the way. Obviously, they're still in the Kling Klang data banks though!

Another possible candidate for this imaginary follow-up LP would be 'METROPOLIS', as performed in a more sprightly, rhythmic fashion at the tail end of the 1981 world tour.

The most recent candidate is the 'MUSIC NON STOP' MTV theme music as performed by the band - this is very different from the versions on both 'THE MIX' and 'ELECTRIC CAFE'.

Almost from the point of the original release of 'THE MIX', it has been rumoured that 'THE MIX 2' would appear. Some individuals have even been predicting release dates, but all of these have come and gone and still no 'MIX 2'.

Just how likely is it then? When quizzed during interviews, Ralf's answers have been, at best, vague. The quote in the original article seems to be the most definite statement about the possibility, while in other interviews, Ralf has played down the idea, stressing the possibilities of new material. So, from an official point of view, Kraftwerk have never actually said there will be a second volume of re-worked material, a 'MIX 2'.

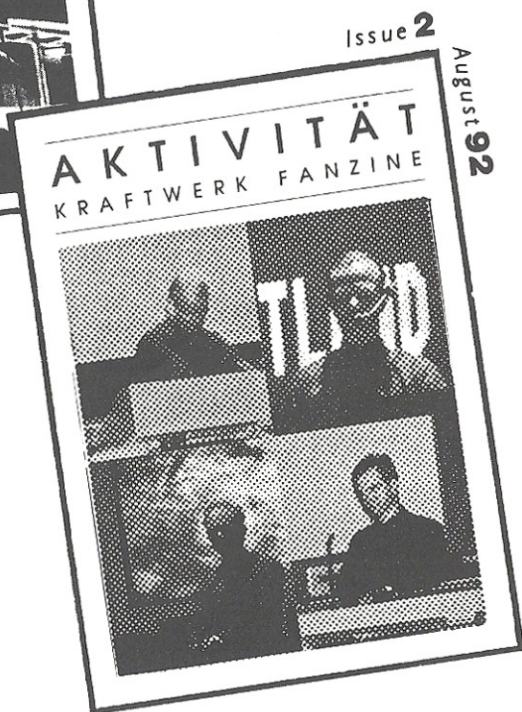
Three years on from 'THE MIX', there has still been no new material either and no signs of such. There is certainly plenty of scope for a 'MIX 2' release, but how well such a side-stepping manoeuvre would be received is unclear; many fans would be very disappointed with the prospect of an even longer period to endure without any new material - almost 8 long years now since 'ELECTRIC CAFE'. What's the problem?!

Nevertheless, there is a high demand for these new versions of old Kraftwerk tracks, as can be gauged from the popularity of live bootleg CDs featuring this material, a fact of much concern to the band it appears. I have to admit that I am surprised that there has been no enterprising bootlegger who has cobbled together a release that gathers together the various live 'unreleased' versions and presented it as a 'MIX 2' format.

One other option, though this is daydreaming probably, is this; if the band are not too keen to release a 'MIX 2' album, then why not present it in the form of one or two CD-EP's/12" singles? These can be issued in intervals and would help tide over the wait for new material surely? Three or four tracks per release. Such releases would surely help to lessen the appeal of the unofficial live CDs on the go. Or, if we do finally see some new material eventually, why not use these unissued versions as B side material for the single releases that a new album would bring?

The waiting continues . . .





O U T R O

AKTIVITÄT RETRO ONE ISSUE * APRIL 1994 * * * ARTICLES WRITTEN BY
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AND 26) * MARTIN LYNCH (PAGE 24 (RALF)) * JOHN SHILCOCK (PAGE 18)

